BINGANG

London '75

BING-GANG

PRESENTED BY

THE CLUB CROSBY

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Lindsay Crosby
Rosemary Clooney

Membership Dues: $4.00 per year (payable to Priscilla Koernig)

Deadline for Spring 1976 journal: February 15 (submit material to Patricia Sullivan)

FRONT COVER: JOE SINNOTT

survive. I am already contributing more hours than I can spare to the production of these journals. What kind of a publication do you want "Bingang" to be? Does the format & contents please you? Would you prefer more reprint articles or less? Can you contribute an article or an idea? Would the cooperation be better if the editor were a Patrick instead of a Patricia? Except for the club's first editor, I believe it has traditionally been a female post. This is in direct contrast to the British clubs where I don't believe I've ever even heard of a female member, let alone a female editor. Is it time for a new editor? Feedback, please!

As next year marks the club's 40th anniversary, in addition to Bing's 50th anniversary, a history of the club is in order. Is there anyone who can write such a history? If not, I will attempt to write it myself, but I would prefer to see some other names in the "Bingang" pages. Hope I'll be surprised by being bombarded with articles & ideas.

Bing has been a recording artist for 50 years! A major innovator, he recorded consecutively from 1926-1976 without missing a year--and now, in his 50th recording year, a year after a major operation --he has three new albums due for release & a single on the charts in England. Here's a man and a career worth shouting about, so let's do some shouting in 1976.

-- Pat Sullivan

REPORT FROM DOWN UNDER - Shirley Naylor

This is Shirley Naylor once again Reporting from Down Under, as usual there has been nothing about Bing in the news or the AirWaves. The March Bingang arrived May 26 and What a Journal, packed with wonderful reading from Cover to Cover.

The Golf Tournament went extra well, wonderful weather--- Priscilla, Pat. Bill Osborne and The Graham Reades from Australia had a great time. The Interview was was really super only wish Pat had been on the tape too: was most interesting especially the bit about Nathaniel and his Dog Trainiing asked by Priscilla and Graham's about a visit DOwn Under, when Bing mentioned about the Melbourne Cup it brought to mind the 1974 one, there was a Mare LELANIE who came second, Mum had 25 cents each way because loves Bing singing "SWEET LEANI" because my lawns needed cutting I had the same on TURFCUTTER who is still running. I do hope he makes it down here soon as we would all love to see him and Catherine.

GRAHAM'S article made excellant reading, seeing Bing and the Tournament thru the eyes of an Aussie. Had a letter from Gordon Wall of Adelaide, Graham and his wife had an evening for the S.A. CROSBY FANS, showed slides and movies of the Tournament and played the interview, a good time was had by All only wish I8d been closer but was MANY MILES AWAY perhaps when I next visit Adelaide I might be lucky enough to see them.

Had a note from Priscilla saying that she and Pat spent a whole weekend pasting snaps (which are really great and do make the Journal) and guess alot agree with me, I bought them all from Priscilla, they are in colour and simply wonderful, Bing has nevery looked so well.

When Bing gave up smoking last year I wrote to him and asked if he hadn't thrown all his pipes away would he please send me one for my collection, well, on March 4 I received one, it looks like being from the 1940--50 era as I have photos of him with one similiar and on the discs "SONGS I WISH I HAD SUNG" and "BING SINGS". I sent Bing and Family an Australian Disc for Christmas titled "SONGS AND SOUNDS OF AUSTRALIA" and a card for his Birthday and in July I received a reply thanking me and it will appear elsewere in the Journal. I would like to Wish Bing and Nathaniel ALL THE BEST as I believe they will be playing at St. Andrews in Scotland in September and looking forward to the release of the two discs he made on and earlier visit.

In my last article I mentioned that I would write to the Local Radio Station, well I did, but went one better I drove out and asked to see the Programme Manager, but he wouldn't see me (first time that has happened) said he would play some discs, so I left my letter, on May 2nd I had my wireless on at 5.30a but when I went to work I hadn't heard a disc, during the lunch hour I heard "LITTLE GREEN APPLES" and when I went to the Butchers as I walked into the shop I heard "THOSE WERE THE DAYS2 so I asked Warren to tune the volume up, when I mentioned that it was his 71st Birthdya he was very surprised (I have heard quite alot of conflicting reports that Bing is older can any one help me please ?) The following week I went back to the Station to thank them for playing the tunes and asked the Girl in the Office if it would be possible to have a list of the tunes as I wanted them for the Magazine she very kindly wrote them down and they as follows:- "HEY JUDE", "LITTLE GREEN APPLES", "THE STRAIGT LIFE" , WITH MY SHILLELAGH UNDER MY ARM", "TOP O' THE MORNING", "IF YOU STUB YOUR TOE ON THE MOON", "THOSE WERE THE DAYS2, "IT'S ALL IN THE GAME" "BOTH SIDES NOW" AND LIVIN' AN LOVIN" so 10 songs in all and I was very pleased. I also wrote to a magazine T. V. Week and asked them if they could print an article on Bing for his Birthday or a photo but they just ignored my letter and kept my stamped addressed envelope into the bargain.

Before I close Priscilla has asked me to collect all the Australian dues, so please send your M.O. to Shirley Naylor. Send your dues on receipt of your September journal so as you will be sure of your March and September 1976 BINGANGS. I'll send you a receipt when I receive your fees. I was most distressed to read in the March Bingang that members are not renewing their fees. A Club exists on fees and cannot function without money, so please pay up and keep this super club going. I hope there aren't any Aussie members who are amongst those who haven't paid.

I would like to wish all the members a happy Christmas and new year, until we meet again, cherrio.

BING'S LETTER - June 23, 1975

Dear Shirley,

I have just come upon your letter inquiring as to whether or not I received the album of Australian tunes at Christmastime. Apparently My note thanking you for this very nice gift was lost in the mail. In any case I enjoyed it immensely and thank you for your thoughtfulness.

Warmest regards, (Bing Crosby)

News from the West Coast
Priscilla J. Keernig
Vice President, Club Crosby
1423 Oak Street
San Mateo, Ca. 94402

August, 1975

Hi Members,

This is the second time I've written this article, because my first one was lost in the mail. So, I hope I can remember exactly what I wrote, even though my article wasn't very long. There's not too much Crosby news here lately, since most is happening in England these days.

I am very sorry to hear that my good friend, Alan Fisher, (the Crosby butler) will be leaving them in September. He has been so nice to me. I really can't put in words exactly how much I will miss him.

Mary Frances Crosby gratuated from Burlingame High School in June (she is 16 in September) and is now attending the University of Texas.

As in the first time around, I really didn't have much news this time, so will take this opportunity to list the duplicate Crosby items I have for trade.

(Editor's note: I've moved Priscilla's list to the Want Ads section. Am happy to add that Alan Fisher & his wife will be with the Crosbys at least until February. They were in London during the Crosby's stay there this summer)

BING'S LONDON RECORDING SESSIONS - 1975

by Leslie Gaylor

The great event that took place in London during February of this year has greatly interested Bing admirers everywhere.

I am of course referring to the recording sessions that took place at Chappells Recording Studios situated in New Bond Street, located right in the centre of London.

For the British recording industry these were momentous occasions since the 'Old Master' himself had flown over specially for the United Artists Record Company to do 2 albums under the direction of London record producer, Ken Barnes.

I might add at this point that I write this piece for "Bingang" with quite some pride simply because I had a little hand in helping to get the project going, and as I am only an ordinary guy around the town, I feel a proud fella.

On August 1st, 1974 I received a very nice 2 page letter from Mr. Ken Barnes saying that he had seen a letter of mine that I had written to Teddy Johnson, a long time BBC radio personality and stage performer in Britain.

Teddy Johnson is a keen fan of Bings and I have written to him from time to time, and I happened to say in a letter to him last summer that Bing had written to me saying he was interested in making an album of southern songs.

He passed this news on to Ken Barnes and this was the reason why he wrote a letter to me.

Mr Barnes said that he was an independent record producer and that he had a desire to make a long play record with Bing.

He gave several reasons why he thought he could produce a good album, one of which was that he had just produced 2 albums in London of Johnny Mercer singing some of his own songs. He also explained that whilst in the USA he spoke to a representative of the Johnny Mercer office, namely Marshall Robbins, that he would like to record Bing. This led to Ken Barnes speaking to Lillian Murphy, Bing's secretary, about his ideals, and she replied that Mr. Crosby only records these days when he feels like it, and only if the concept is a good one.

Ken Barnes asked me if I could give him any help in any way and after a wonderfully lengthy telephone conversation we reached a mutual agreement that I would write to Bing on his behalf. This I willingly did, and I also wrote to Larry Crosby and Basil Grillo about the proposals.

It was also a fact that Ken Barnes was again going to the USA to meet composer/arranger Neal Hefti on another recording matter during

September, so as I had advanced the Crosby Office address to Ken and told him that Mr. Basil Grillo, the president of Bing Crosby Enterprises, handles Bing's recording affairs, he took advantage of the trip and called in to see Mr. Grillo.

The next move was for Ken to phone Bing and arrangements were made for him to go to meet Bing at his home to discuss the recording proposals. At this early stage Bing showed some interest and after correspondence and telephone exchanges took place it seemed Bing was pretty keen.

On noting this, Ken Barnes contacted British music arranger, Pete Moore, and they both flew to America to discuss matters with Bing such as the type of song to be recorded, the tempos and keys etc. This was on October 7th that they left London. Ken Barnes told me in a letter that Pete Moore was the only arranger he knew who also studied the song lyrics besides the music.

The next thing that was to happen was that Bing would come to London to record an album in November. Whilst in the USA during October Ken Barnes managed to get Bing and Johnny Mercer together at Johnny's own recording studios in Burbank, Calif. on October 17 and they recorded 2 duets of "Good Companions" and "The Pleasure of Your Company." These songs were written by Johnny Mercer and Andre Previn and will be released on the first album.

Whilst at this session Bing spoke to Ken Barnes and it seemed he had second thoughts about coming to London during the November month as it seemed a long way to come to record the songs for one album, and he put the proposals to Ken that it would be more worthwhile to record 2 albums.

But being as Ken had to seek financial backing from one of the big record companies in the early stages and in this case United Artists he told Bing he would have to contact them to see if money could be advanced for a second album, since they were also paying for the first album.

On phoning United Artists in London Ken got an immediate "go ahead" for Bing to do 2 albums. This meant that the proposed November London sessions were cancelled and Bing said he would give every consideration to going to London in February. This was desirous as Ken Barnes wanted Bing to sing "live" with the orchestra for a better performance, but if this wasn't to be so, then Ken would take the orchestral tapes to the USA and Bing would dub over them.

Luckily it all worked out that Bing come to London on February 17 and start recording on February 19. Bing had suggested to Ken Barnes that he could do 6 songs on each of 4 sessions, but Ken said that the 24 songs could be recorded over 6 sessions.

Bing was due to arrive in London on February 15 and have 4 days rest to get over the "jet lag blues," but he came on the 17th because his brother Larry had passed away and Bing attended his funeral on Saturday the 15th of February.

Those in London who were connected with the sessions were full of admiration for Bing when he announced that he would still honour his committments despite Larry's death and would come to London as

planned. "Truly the professional man," as Ken Barnes said.

Before Bing came to London he was aware of the enormous costs involved in producing these albums and he requested that in order to get on with the job that only the studio personnel, the musicians, Ken Barnes, and Pete Moore should be in the studio.

He said that he could meet a few of the fan club members at the end of the last session.

Knowing that Bing was coming to London despite his request for no publicity, word had got around in the entire music business and many people were keen to see Bing in action. Among these people were record and TV producers, sheet music and song publishers, and fellow show business persons. All requests were politely turned down. As Ken Barnes said, so many wanted to shake the hand of the greatest "super star" of them all.

During all the weeks that went by I was receiving the most up to date correspondence from Ken Barnes, keeping me informed of all that was happening.

The time then came for Bing to start recording and the first session took place on February 19, only 2 days after his jet flight, but he seemed to have had enough rest, and from then on all seemed plain sailing for Bing.

Ken Barnes said that Bing was in good spirits on the sessions and as I attended the last 2 sessions I can verify this, and the "old master" was in real good singing form.

A few members got in on these final 2 sessions, among them John Bassett, Reg Bristo, Eric Crowder, Phil Clarke and others, not forgetting that "Ace" Crosbyite, Bob Roberts.

We were thrilled to meet Bing and watch him in action was a great experience for us, an event of a lifetime for us "ordinary guys."

When the albums are released, it is hoped that all members will do their utmost to help make them a success. The British fans will have the chances to do this being as the albums were made here.

The making of these albums was indeed a great event in British disc history.

Bing is due back in Britain in July to take part in some golf tournaments and whilst here he will telerecord a TV show in London with Michael Parkinson for the BBC.

Bing will sing some of the songs on the show that are featured on the first album, namely "That's The Way of Life," and the show will be screened around the time of the release of the album.

Arranger and conductor, Pete Moore, who was responsible for the arrangements, etc. on the 2 albums will also be conducting the orchestra on the Parkinson TV Show.

Finally, record producer Ken Barnes ably sums up the mood of the London sessions in a letter to me:

L O N D O O N . 7 5

"It's difficult for me to enthuse without sounding immodest or chauvenistic about the whole thing. But if I do feel moved to boast about the quality it is with the certain knowledge that a lot of helpful and talented people contributed to the result. Not least of all yourself for providing me with the necessary contacts in the first place.

Then there is my good friend Pete Moore who worked so hard and diligently to provide Bing with accompaniments that were both sympathetic to his singing style and yet acceptable to the demands of the contemporary market.

And most of all there was Bing--the master craftsman, the gifted professional, the strolling raconteur with enough charisma to sink the entire rock scene with the wave of his hand.

Everyone connected with this venture will always be grateful for the fact that Mr. Crosby took the time to fly almost 7,000 miles to do the gig personally.

If these albums are great--and believe me they are--let us not forget that Bing Crosby is really the central force that held all these marvellous elements--the songs, the great arrangements, the sound quality--together.

The project revolved around him and it was his presence that made it great."

* * * * *

Album One - THAT'S WHAT LIFE IS ALL ABOUT

LONDON . 75

Side 1
That's What Life Is All About
Breezing Along With the Breeze
No Time At All
I Love To Dance Like They Used To Dance
Have A Nice Day
The Pleasure of Your Company (with Mercer)

Side 2
The Best Things In Life Are Free
Some Sunny Day
Bon Vivant
Good Companions (with Mercer)
Razzle Dazzle
The Good Old Times
That's What Life Is All About (Reprise)

Album two - title not yet set - 14 songs from Broadway shows

Side 1
I Got Rhythm
Something To Remember You By
Looking At You
Send In The Clowns
Cabaret
My Heart Stood Still
Hello Dolly

Side 2
Heat Wave
How Are Things in Glocca Morra
Thou Swell
I'll Never Fall In Love Again
Yours Sincerely
With A Song In My Heart
Great Day

Souvenir set of 7 mat finish black/white postcard photos commemorating Bing's Feb. 1975 London recording session.

1) Bing and Ken Barnes - action shot - Bing singing "Bon Vivant."
2) Bing and Pete Moore - at studio mike
3) Bing and Frank Murphy
4) Bing and studio manager
5) Reg Bristo, Bob Roberts, Leslie Gaylor, Bing, David Bell
6) Bing and Frank Murphy
7) The Master at work - Bing singing at mike

Price per set - 1.80 pound (U.S. members send U.K. equivalent)

Available from: Frank Murphy, 32 Ferndale Ave., Wallsend, Tyne & Wear, NE28 7NE, England

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March 1975 - Frank Murphy

"Bing is wowing the public here in the UK by just being the Bing they all love - so many little endearing pieces have appeared in the press that it would take a huge mailbag to send them all over - what I've sent will give you some idea of how the British public have taken our beloved 'old groaner' into their hearts.

His appearance on "Top of the Pops" was a revelation to all who had worried as to how he would aquit himself in front of the usual teenage cacaphony of sound and hysteria - Bing was just magnificent and the 'kids' loved him - gave him a remarkable ovation when he sang "That's What Life Is All About" - the current new single that at the time of writing is heading for

Durham Chronicle - March 7, 1975

LONDON '75

BING'S TOP OF FRANK'S POPS

Social club manager Frank Murphy needs two record players in his home — one for his teenage children's room and one for his own, where he can listen to his 4,000 Bing Crosby songs in peace. — (DA).

THE old groaner Bing Crosby is still top of Frank Murphy's chart.

The Chester-le-Street social club manager counts himself as one of Bing's greatest fans and went down to London last week to watch him record a new LP. "He's in his seventies but his voice is still as good as ever. And he is such a nice man — a real genuine person," said Mr Murphy.

Mr Murphy will be adding the new LP to his collection of 4,000 Crosby recordings. "I have on record Bing's whole history in the music business. In fact, it is almost a history of the business itself because there are recordings with so many different artists," he said.

Mr Murphy started collecting Crosby records when he was a teenager in the 1940s and joined Bing's fan club in 1950. "Two years later I was editing the fan club magazine and in 1956 I became president.

"But the work became so heavy that I had to hand over to a team. I didn't have time to do that and work as well," he said. Mr Murphy has met his idol a dozen times and hopes to be there again when the whole Crosby family come back to Britain in the summer.

But he was cheated of his big ambition to visit Bing at home when last year's rise in fuel prices hit travel costs. "I was all set to go. It is the one ambition I have left. I was going to visit the Crosby office and the Crosby home but the prices went up so much. Perhaps I will make it some time," he said.

the British hit parade.

Producer Ken Barnes & United Artists are delighted with the success of the new Bing Crosby and we can expect a resurgence of Bing over the next few months with even a BING CROSBY MONTH being planned in the record industry."

* * * * *

August 1975

"Bing is so beloved and everywhere he goes he makes a fantastic impression with his care for others - truly a great ambassador for the U.S.

I talked to Ken Barnes on July 30 and the new single is heading for the charts...the DJs on all the radio shows are playing it all the time & I heard one the other night describe it as the best double sided single on offer.

Ken says the Parkinson show is great & they are getting huge blowups of Bing & Mike in the record shops in a big promotion for BING CROSBY MONTH in the trade & release of the album on Aug. 29."

* * * * *

Mr Frank Murphy with some of his collection of Bing Crosby posters, pictures and magazines. (See story below). — S.E.

Crosby fan meets the star himself

MR FRANK MURPHY, a devoted Bing Crosby fan with a 4,000-record collection of songs, was one of a select group of people to meet the star when he paid a flying visit to London last week.

Mr Murphy (44), who is in charge of the Queen's Hall, Chester-le-Street, said: "I've been a Bing Crosby fan since my childhood days and he is the tops."

His favourite Crosby song is: "I've Found a Million-Dollar Baby" which was released in 1931.

"He's made some terrific records but I still like this song the best. When I was in London to meet him I watched him do a studio recording. We later shook hands at a party and he asked how I was keeping and about my family and we chatted like old buddies.

"BING BROADCAST"

"Bing Crosby is one of the finest persons I've ever met. He's not stand-offish and although he is worth millions of dollars he is very down to earth. It was a great thrill to meet such a fine man."

Mr Murphy is a founder member of the International Crosby Club, and is the British representative of the American Club Crosby.

He has a large number of tapes apart from records and also many personal letters from Mr Crosby and Crosby family photographs.

Each year Mr Murphy receives a Christmas card from the star.

During his London visit Mr Murphy had a number of photographs taken with Mr Crosby which he intends to display in the Chester-le-Street bingo hall foyer.

"People just laughed at me when I said I was a personal friend of Bing Crosby and was to meet him. They said I couldn't be that lucky! In fact I'm hoping to go to the U.S. as his guest and meet his family at their San Francisco home."

Mr Murphy plays a cross-section of songs for his hall patrons at each bingo session and of course the old maestro keeps popping up.

Mr Murphy also does a Tyneside hospital broadcast every Saturday morning. And there are prizes for guessing some of the discs he enters patients with.

[illegible] of Southern songs made [illegible] Crosby before last week's visit to Britain will be released this year to coincide with Bing Crosby's 50th anniversary as a recording artist, during which time he has sold more than 300-million records.

THE MELODY LINGERS ON -

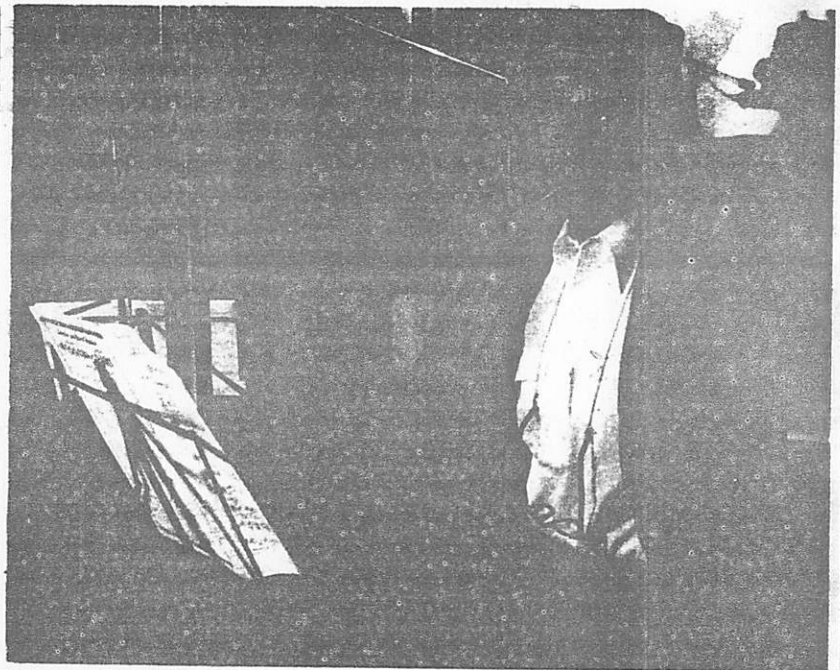
London Sunday Times supplement
July 13, 1975

Within a year of a major lung operation, Bing Crosby is singing again. The biggest record-seller of all time flew into London recently for yet another recording session, and talked to George Perry about the fifty-year career that refuses to fade away. Photographs by David Montgomery.

At work in a studio off Bond Street Bing Crosby was exactly as would be expected – relaxed, golf hat pushed back on a toupeeless head, pencil thrust behind an ear, the face bearing a few lines of time, but yet immediately familiar – the voice firm and rich, with no hint of the terrifying lung operation he underwent last year, when a grapefruit-sized fungus was removed. His Irish drollery interspersed the serious business of rehearsal. ("Gee – is *that* the note? You'd need a guide dog to find it!")

The man who has sold more records than any other mortal was in London making two shortly-to-be-released albums, one of show tunes, the other in a wistful mood and called *That's What Life is All About*. An enterprising British record producer, Ken Barnes, had flown to Crosby's San Francisco home, and on the strength of some arrangements made with Johnny Mercer had enticed him across the ocean to record with London musicians.

He is old now, although the voice scarcely betrays the fact. He is 71. Some reference books even give his birthdate as 1901, not 1904, but Crosby repudiates this canard. "Hope sent that out! He'd do anything to



Bing at 71 – "I suppose I've made about thirty-five hundred songs"

libel me, you know."

The pseudo-feud with Bob Hope began nearly forty years ago on the radio. Hope made snide remarks over the air on his Pepsodent show and Crosby would answer back on his programme for Kraft. Eventually Hope was in Hollywood making films at Paramount, Crosby's studio, and they were put in the same film, *Road to Singapore*, with Dorothy Lamour in the middle. Originally intended as a one-off picture, for which nobody had great expectations, their happy affinity turned the film into a big success, and eventually seven *Road* films were made. Crosby's unpretentious charm counterpointed Hope's cowardly braggadocio, and invariably he won the girl in the end. Even in a Hope-only film, *The Princess and the Pirate*, Crosby fleetingly appeared to snatch the heroine.

His career had begun in the early Twenties. Raised in Spokane, Washington, the fourth of seven children of an Irish mother, a New England father, he received a Jesuit education. "Any kid that went to a Jesuit school in those days learned to stand up on his feet and talk – extemporise. The atmosphere in a Jesuit school in those days was very good, very salutary."

At Gonzaga University Crosby played drums in a jazz group called the Dizzy Seven, and became less interested in law books. He dropped out and struggled to become a professional musician. "In 1925 I was working in a theatre in Spokane – silent films – and I would come out and sing a couple of songs that would have the flavour of the movie."

That same year he drove in an old Model T down to Los Angeles with his colleague Al Rinker, high on optimism but with only twenty dollars between them. They eked out a living in ciné-variety shows, and by October 1926 had managed to get their first recording date.

"It was done in a warehouse, there were a lot of packing cases around – nothing like the studios today with their engineered →

Got the Girl. When you hear it now it sounds like a couple of chipmunks."

Paul Whiteman, the most celebrated bandleader of his time, invited them to join him, but New York audiences were not exactly ecstatic. Then Harry Barris, who had a happy talent for nonsense songs like *Mississippi Mud* joined them in a trio, the Rhythm Boys. Straight band singers were unknown in the Twenties – everyone, even Bing Crosby, had an instrument to hold. "I had a peckhorn, like a flugelhorn. I got so I fooled around a little. When Whiteman was playing big things like *Rhapsody in Blue* where there was a lot of brass I'd put in a little wrrrnnk-wrrnnk all out of tune. Finally he said, 'Jeez, I've gotta do something about you, you're lousing up my band', so he got me a violin with rubber strings, and then I could really pour it on and produce no sound at all."

In those days Bing (the nickname came from a comic strip – his real name is Harry) was a wild fellow, happily casting his oats. "I was travelling with guys who were my idols. Like Bix Beiderbecke, the Dorsey Brothers, Joe Venuti, Eddie Lang, Benny Goodman, Pee Wee Russell, Bunny Berigan. It didn't seem like work to me. I thought it was the greatest thing in the world to be in that. In fact, I even roomed with Bix on the road. He was legendary.

"They moved us all out to Los Angeles to make *King of Jazz*, and we had a clubhouse on the lot with pool tables, and we all got an automobile from the Ford company, you know, because you've got to have a car in California. We didn't work every day, so we'd take drives and I was coming home from a party one night with a girl and going very slowly down Hollywood Boulevard and I went to turn left when a guy hit me from behind. She went out over the windshield, so we stopped and the police came, and they said, 'You've been drinking!' and locked me up. Whiteman got me out the next day. I was booked for trial. About a week later I went down there – I'd been playing golf – I had a loud sweater and they had a visiting judge. He said, 'It says on the complaint you'd been drinking.' I said, 'Yeah.' 'Don't you know there's a prohibition law?' I said, 'Yeah, but no-one pays any attention to it.' He said, 'Well, you've got thirty days,

But for this curious experience it would have been Bing and not John Boles who made his name with *Song of the Dawn* in the film. However, Whiteman was able to use influence later on to get Crosby out for filming during the day and returned at night. He had to be escorted by an amiable cop agog at the studio glamour.

Marriage to Dixie Lee, then a promising movie star, sobered Bing up and after his solo radio show started in 1931 he became a national idol. It was the early days of talkies, and he was in demand for lightweight musicals. Vintage Crosby recordings have a lively, lilting style, his jazz heritage giving an edge to bouncier numbers like *Sweet Georgia Brown* and *I'll Get By* and a warmth to ballads – *Black Moonlight*, *Without a Song*, *Cabin in the Cotton* and many others. Bing's mellower style came later under the influence of Jack Kapp, head of Decca Records, who built him into the biggest recording star of all time. One Crosby record has sold more than anything else. It came from *Holiday Inn*, of 1942.

"If I remember, the gal had given me the air. I'd been trying to run some nightclubs which had been named after different holidays and this one was a failure, and I'm just sitting alone and played this little song. They stuck a few violins under it, but there was no production, no one thought it was anything special – it seemed like a nice tune and it fitted the mood. And then we made a record of it, John Trotter made the arrangement. It was during the war and a lot of people were away. It just became the *Home, Sweet Home* of the period. Everywhere I went in Europe the troops, no matter where, had to hear it and sometimes it was kind of poignant, because some of them cried and I'd get dewy-eyed just looking at their faces."

The song was *White Christmas* and one wartime place where Bing sang it was Britain. During a performance at the Queensberry Club for servicemen a flying bomb exploded, and while people were picking themselves up from the floor Bing continued to sing, an incident adapted for the film *The Glenn Miller Story*.

"I went to Bedford and spent a week with Glenn and cut a lot of broadcasts beamed to France. I remember one night in town, Brod Crawford was with us, and we wound up in some cafe in Soho. Somehow and I were there, and it was blackout, and there was quite a crowd. The police were worried because they didn't want a lot of people together, so they asked me to go to the window and sing if they would disperse. I sang *Pennies from Heaven*. And they went. We stayed and had a few drinks and then couldn't find our way home, it was so foggy. We had to crawl along and feel our way and we were a bit loaded and a couple of times Brod Crawford fell down a staircase and there'd be a helluva racket – it must have taken an hour to get back to Claridge's."

Bing's casual clothes and informal manner have often been misleading. A hotel clerk refused him admittance thinking him to be a tramp, while once in Paris a policeman tried to arrest him for snoozing on the Tuileries grass. Not only does he prefer casual dressing, but his blue eyes are colour blind.

"A green light looks grey to me, I don't see anything green. Once in a while I get socks that don't match – my wife has a lot of fun with that!"

His first wife Dixie, who bore him four sons, died in 1953. He married his accomplished second wife, Kathryn, four years later, and his life began anew. They have three children. He still does the occasional television spectacular and vigorously pursues a multitude of sports and business interests.

"Starting June round to this June I will have worked 90 days in 365. That's not altogether retired." This week Bing is back in the London record studios to make an album with Fred Astaire, now 76, the latest Ken Barnes coup. It will be memorable.

His musical skill is remarkable, and although he does not sight read he has perfect pitch. His vocal range and tonal quality has influenced any number of singers who followed. Yet he is remarkably modest about his achievement. "Gee, if I was a singer now from Spokane, Washington – I wouldn't get a job! I'd be very lucky, singing as good as I did then. Our singing group, hell, we could do a few little boop-boop-a-doos, but those kids now sing fabulous arrangements, do fabulous things vocally, unbelievable harmonisation.

"But I'm delighted the way it panned out. It was great time for anybody with the goals I had. I wanted to do what I was doing – I had the greatest shot in the world at it"●

IT DON'T MEAN A THING IF IT AIN'T GOT THAT BING

by John Marshall, Teddington, Middlesex, Eng.

Who in his right mind would have believed, back in January, that 1975 was going to be anything less than a disaster? I can speak as a recognized authority on the subject of Bad Years and from the very onset, I was to be heard over by the market place, proclaiming in my most ringing tones, "Friends. This is going to be a lulu." How could it fail to be one of the centuries black spots when in those first few days we were already knee deep in economic recessions, cost of living scares, political mayhem and the world heading for the couch, on which it was going to have to admit that there was a clear case for certification. Personally I dried a few strips of soya substitute meat, threw the cat out and prepared to get in under the stairs on the clear understanding that I was not to be awakened until it was all over. Unlike some people, I do know when I'm beat.

Hadn't I read that Bing might be coming over for a visit and to make some records? Sure, but the way things looked, plus an earlier let-down on a similar situation by the name of Munich, I wasn't falling for the first snow job that popped up. Were there record dealers in Armageddon? So January limped past and into February and March and the news steadily improved regarding that visit until finally, despite the natives still being distinctly restless, it began to dawn on me that much as I hated to admit my error, perhaps I could yet be wrong. My crab apple face was only fractionally less pessimistic, but forty years of being a Bing fan, plus three weeks as a scout back in 1941 provided me with the backbone required for my standing up to be counted. I now wish to retract on my earlier scaremongering and confess freely that I was just a silly little goose.

Being British isn't always the fun it once was. Today one has to adopt a somewhat brave grin as the slightly tattered flag is being waved and watch with dismay as certain of our more respected trademarks and institutions come under criticism. That the reports of our death are greatly exagerated goes without saying and indeed the patient is sitting up and sipping chicken broth, aided no doubt by the very obvious fact that the year thus far has brought unmistakable indications of a return to sanity. Two brand new LP's from Bing and United Artists, with yet another co-starring the highly esteemed Fred Astaire safely in the can and as a huge shot in the corporate arm, the really rather splendid WRC issue of seven excellent records which by themselves would have made the year memorable. How can one speak of social upheaval or breakdown when a country can set up and carry out a manoeuvre so calculated to enhance the human condition. Show me a nation that in the face of todays odds can produce ten Crosby LP's and I'll show a group of people who can handle such minor affairs as balance of payments deficits with one hand tied behind their backs. Nor do I find it easy to believe that we are all in danger of being murdered in our beds, when due to these two visits, almost every newspaper, tv and radio outlet carries something appertaining to our favourite uncle. I cannot recall a time when Bing was so frequently and widely featured by the media, other perhaps than the black days of last year which it is now my pleasure to forget.

Just this very morning, on radio, I caught an interview with one of our more respected stars, Max Bygraves, during the course of which he was asked whom he personally most admired in the profession. "Oh well, Bing Crosby," he answered without hesitation. "I've never known him to make a statement on any subject, the business, sports, whatever, without being fully able and willing to back it up. He has his beliefs and he is completely honest about them and he sticks by anyone who needs him. You can't ask for more than that from one human being." Nor can you. From the normally vitriolic pens of our more homocidal columnists on the show business scene, there has been nothing but nice things and I am led to wonder if, given the opportunity, he could not have produced a more glowing testimonial on his own behalf. No hysterical grandstanding, no broken noses,limbs or lenses, no headline grabbing tantrums and yet no sickly facade that might have us believe those comfortable brogues haven't their traces of clay inside. Recently on BBC radio, he freely confessed that if he had his time over again he would be considerably more thoughtful with many of the people who had helped him over the years and he has admitted to errors in his handling of Gary and the others, all of which allied to the occassional Capra who does not hesitate to release a damaging shaft, adds up to a human being that doesn't always believe his own publicity. Perhaps we here in Britain have always detected this in him, the absence of what we choose to call "Flash," an extension to razzamataz. The lack of the entourage, the bodyguards and the muscle. He breathed, you could shake him by the hand and his IOU's were as good as money in the bank. He went for a walk in the park and rolled up alone in a taxi; he even went out on the limb of limbs and tipped lousy racehorses.

So now the edifice is something of a stately home and there are cracks here and there, traces of ivy on the walls. The basement is still dry though and these foundations were built to last. He carries on simply because he wishes to - there certainly cannot be a need to convince anyone that he is top man on the totem pole or that until the final gramaphone grinds to a halt, no one will ever again challenge his invincability. We can only assure him that whenever he's ready to step off the merry-go-round and look for a rocking chair under a shade tree and a cold beer, he only has to ask.

* * * * * *

Monday, August 25, 1975 - Radio 2, 12.2 pm stereo - BING CROSBY - The 'Old Groaner' himself reminisces with the aid of records of his friends. Producer Brian Willey

Available for $6.00 on cassette or reel-to-reel (3-3/4) from Frank Murphy, 32 Ferndale Ave., Wallsend, Tyne & Wear, NE28 7NE, England.

Daily Mail, Monday, July 28, 1975

When the Blue of the Night meets the White Cliffs of Dover . . .

THEY had never met until yesterday. And when they finally did, it was difficult to tell who was more in awe — Vera Lynn or Bing Crosby.

Naturally their meeting took place on a stage.

The grand old crooner, Bing Crosby, 71, arrived alone at the BBC TV theatre in London's Shepherd's Bush.

Dame Vera said excitedly: 'I had never met Bing before. I had spoken a few words to him on the phone, that's all.' But it was enough for Bing to agree to appear on the first of her shows for a new TV series to be seen in the autumn.

Leisurely, but expertly, they took the stage for a duet. And of course they got along together just fine.

Between rehearsals, the Old Groaner and the Forces' Sweetheart swopped recollections of the days when they were wartime entertainers.

As the audience filed into their seats and eagerly waited for the stars to make their entrance, Crosby sent for—not champagne—ice cream.

After the show Dame Vera's husband Harry Lewis gave his verdict on their talents. 'If you've go it, you've always got it,' he said. 'This is quite an occasion.'

Daily Mirror

Song-and-dance men: Crosby and Astaire in London, Gene Kelly in Paris

The album is to be called "A Couple of Song-and-Dance Men," which seems a suitably mellow and understated title for a joint effort by **Bing Crosby,** 71, and **Fred Astaire,** 76, performing together for the first time in many years. The two old pros warbled away in a London recording studio last week and rode over the inevitable rough spots with an aplomb worthy of their combined total of more than a century in show business. So what if the producer was finicky enough to insist on six takes before approving the first number? Bing shrugged it off. "Well, we were all right," he assured his partner. "It must be some minor adjustments to the machinery."

Newsweek
July 28, 1975

CLUBBING UP AGAIN..

OLD Groaner Bing Crosby raised a few laughs on the golf course yesterday with his team partner Sandra Post.

And later Bing, 71, revealed that he would soon be clubbing up again with his old partner Bob Hope . . . for a new film.

He said it would be another in their famous "Road" series—called "On the Road to Tomorrow."

But yesterday, Bob and Bing were on the road to Sunningdale, taking part in a run-up tournament to the European women's Open.

London Daily Mirror
August 6, 1975

DAILY EXPRESS Tuesday August 5 1975

LONDON '75

Bob and Bing, back on the Road again

Bob Hope yesterday

Express Staff Reporter

BOB HOPE pulled a faulty golf shot away to the left and roared after the ball: "Where the hell are ya going, ya dunce?"

But a magnificent 20-yard putt brought the famous boyish grin back and from then on the richest gag man in the world was on the road to the Dormy house at Gleneagles — albeit without Mr. Crosby.

However the famous double-act will get together again this week — on the course at Sunningdale. Afterwards they will discuss plans for a new "Road" film—the first for 12 years. They are calling it "The Road to Tomorrow."

Explained Bob, looking as fit at 72 as Bing at 71: "It starts with us meeting at the airport after all those years.

"Before you know what's happening, we're on a plane to London and off on another mystery."

Filming should start next spring . . . "in Britain and America and down around the Arab countries."

Meanwhile the Old Groaner himself was doing his best to keep cool in London yesterday.

A gamble

The crooner faced the scorching sun in a cream shirt, loose seersucker shorts, and his golf hat. These days he only wears a toupee for television appearances.

British viewers will see him several times during his current visit.

Bing also has four more LPs awaiting release including an album with Fred Astaire.

And that Hollywood veteran — he's 76 — also made a public appearance yesterday.

He left Lismore Castle, Irish home of the Duke of Devonshire for a 15-minute stroll to the local bookmaker's to put "a few quid" on English meetings and a local tip.

PICTURE: JACK KAY.

Bing wears his golf hat against the London sun

And out for a stroll...

Fred Astaire

August 15, 1975
Frank Murphy:

"Bing's new single has sold 30,000 copies and is selling between 1500 & 2000 copies a day.

Fantastic advance retailers order for the new album "That's What Life Is All About" - big nationwide publicity campaign being launched with the album release (end of August)

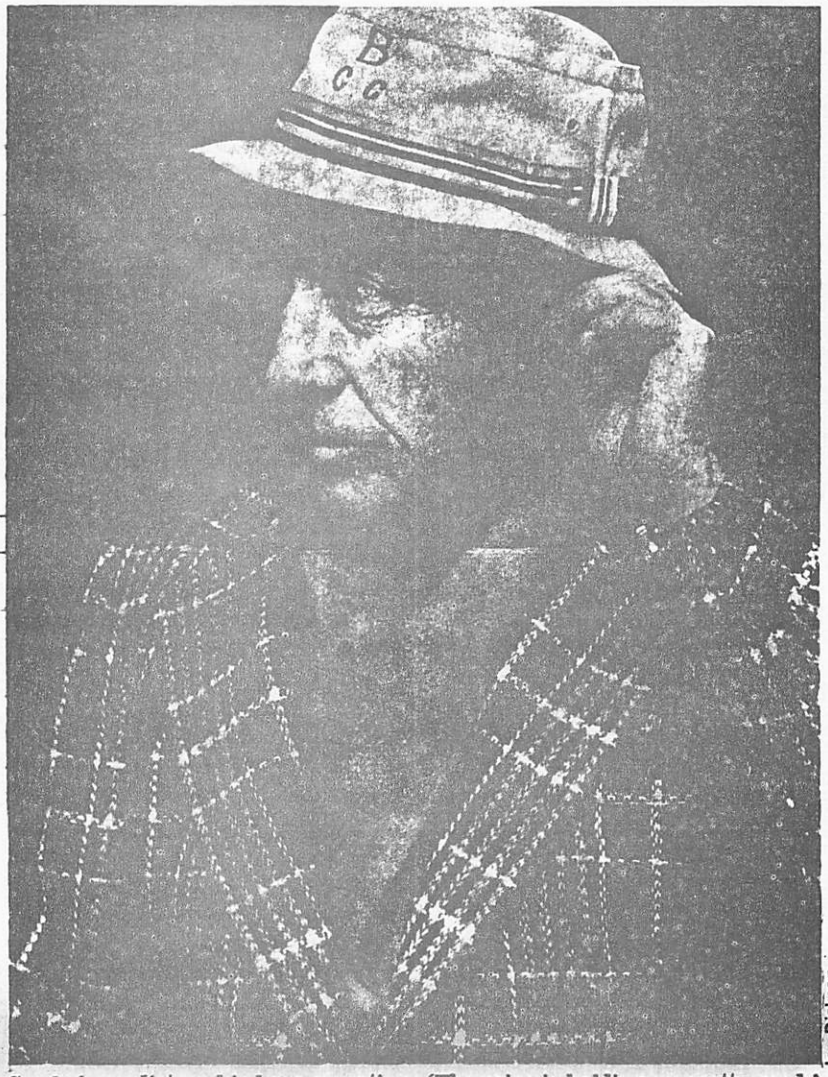
Leading collector Bob Roberts had a fabulous one hour meeting with Bing & his two sons - drinks etc. - and Bob with his wife Vera very elated U.K. Crosbyites."

* * * * *

"Ken told me the advance order from only one press advertisement for the World Record Club 7-record set THE BEST OF BING CROSBY has been so overwhelming they sold over their first pressing and a massive re-pressing was arranged.

Bingle is certainly back in a big way."

* * * * *



Crosby's verdict on his lung operation: 'The voice is holding up pretty good.'

(Continued on Page 31)

The man who began crooning

BING CROSBY went into a Californian hospital for lung surgery last year. The prospects of a successful operation were slight, considering his age – he is 74 – and the extent of the growth.

But the Crosby good fortune (the title of his autobiography was 'Call Me Lucky') and his resilience confounded everyone, including the doctors. The operation, which removed two-thirds of a lung, was successful. Now, less than a year later, he's back again, as if it were only the other day, rather than nearly 50 years ago, that he invented crooning.

This week he is due in Britain to play golf in Scotland. Earlier this year, he came to London to record two LPs with an all-British team of musicians and technicians. The first will be released next month to coincide with the publication of a new biography. Helped by a built-in sun-tan that is the privilege of most Californians, Crosby is still clear-eyed and spry on his feet; his casual clothes and golfing fedora don't seem incongruous. He looks his age, but not frail or ailing.

Watching him in action in the recording studio converts the most jaded and blasé observer into a fan again. Since his first session in 1926, he has sold more records than anyone else. The exact total hasn't been computed lately, but his American Decca sales passed the 300 million mark some time ago. His version of Irving Berlin's 'White Christmas' has sold more than 25 million copies and chalks up tens of thousands more each year.

All this puts him impregnably ahead of other contenders, such as Frank Sinatra or even the portly Presley, whose record sales total around 275 million. Crosby has starred in more than 50 major feature films, including an Oscar-winning non-singing role as a priest in 'Going My Way', the wisecracking 'Road' series with Dorothy Lamour and his verbal sparring partner Bob Hope, and 'High Society', which teamed him with Sinatra, Grace Kelly and Louis Armstrong.

Crosby's comment remains modest: 'Every man who sees me in a movie or hears me sing believes firmly that he can sing as well as I do, especially when he's in the bathroom. It's no delusion for him to believe this, because I have none of the mannerisms of a trained singer and I have very little voice.'

That's as may be; he certainly had something, and even now the voice is better than anyone expected. Ken Barnes, his British record producer, says: 'We planned the recording sessions carefully to avoid putting pressure on Bing, not being too sure how his voice would be after all that trouble. In the event, it seems better than it was. Before the operation he tended to strain a bit on B flat. But now he's hitting C quite easily and can nudge it up to D flat. He's singing with more power and an extra tone, which is incredible in the circumstances.'

Pete Moore, who arranged the songs and conducted the orchestra for the London sessions, agrees. 'Bing took on some difficult songs, like "My heart stood still" and "How are things in Glocca-morra", which really need some singing. He's got tremendous jazz

AND...BACK IN HILLSBOROUGH

Social Scene

By Pat Steiger

A New Crosby Record

GOING HIS WAY: Bing Crosby returned to Hillsborough on Sunday from London, where he had made an LP record, his first in several years.

Bing stayed at Claridge's, right around the corner from Mary Henderson's office at Michael Sobell House. Mary is in charge of the Turnberry Cancer Relief Pro-Am Golf Tournament, which will be held July 5 in Scotland, and Bing not only signed himself up for a spot of golf but also sons Nathaniel and Harry.

Mary Henderson was in California for the Crosby Clambake, where she was busy picking up ideas and signing up players — such as Tommy Dwyer and Bob Roos. She stayed with Francis Brown and Winona Love at Pebble Beach, and then went down south with Winona to stay with Bob Hope and kibbitz at the Desert Classic golf tournament.

Incidentally, the Crosby family is planning to spend Easter at their Baja California home. That is, all except Nathaniel, who is going to Washington, D.C., with a school group, and Kathryn, who has to work. However, Kathryn is trying to tape some shows in advance for her daily stint on KPIX so she can go along, after all.

* * *

Chronicle, February 16, 1975

At brother's funeral

Bing and Kathryn Crosby at St. Victor's church in West Hollywood for the funeral of his brother, Larry, who died Wednesday of cancer. Larry was a long time associate in Bing Crosby Enterprises, and a prime mover in the Crosby golf tournament.

← S.F. Chronicle - March 5, 1975

My Fair City

San Francisco's Finest Characters

By Merla Zellerbach

San Francisco may be losing some of its special flavor, as the doomsayers of Manhattanization keep saying, but the city still has a lion's share of colorful characters. They're the people who have the courage to be individualists, who are original and creative.

Here, thanks to a bevy of anonymous contributors, are some of our prime examples:

Seiji Ozawa, symphony maestro — wears turtleneck and love beads to conduct formally clad orchestra.

Sally Debenham, society figure — smoothly manages a life as both minister's wife and Beautiful Person.

Rudy Noble, M.D. — takes his chauffeured Rolls to Enrico's for half a grapefruit.

Imogen Cunningham, photographer — wears peace symbols, flowing capes and knitted hemies, at age 93.

Bing Crosby, movie star — loves to stroll North Beach unrecognized, wearing wrinkled khakis but no toupee.

John Kerner, obstetrician — walks Pacific Heights with forked stick and plastic bag, spearing litter.

Gerson Bakar, developer — loves girls so much he wouldn't think of marrying one and breaking 100 hearts.

Franklin Mieuli, Warriors' president — never takes off his Sherlock Holmes cap (except when it was stolen), even when it gets bathed in champagne.

Lois Caesar, pianist — wears flower buds in her cleavage to parties; if they open (from the heat of her body), it's a good party.

Harry Bridges, labor leader — is a fearless negotiator, but coy about telling his age.

John Kaplan, law professor — loves the shallowness of cocktail parties because "I have enough deep relationships."

Jack Vietor, magazine publisher — wears a bath robe to walk his dog down Jackson street.

Pat Montandon, author and Al Wilsey, entrepreneur — leave their penthouse and chauffeured limo to rough it for a week in a rented camper.

Armen Ball, restaurateur — collects ballet dancers the way some people collect antiques.

Val Arnold, interior designer — thinks punctuality went out with chintz curtains.

BING CROSBY
Wrinkled khakis

Mon., June 9, 1975 San Francisco Chronicle 17

Social Scene

By Pat Steger

San Francisco Chronicle
July 9, 1975

★ ★ ★

YOUNG HARRY CROSBY, according to Mary Henderson of London, stole the show from father Bing and brother Nathaniel at the Turnberry Golf Tournament in Scotland for the benefit of Cancer Relief. The tournament was held on Saturday, and several regulars in the Crosby Pro-Am flew over for the event, including Ed Callan, who teamed up with pro Ronnie Shade to win his division. Harry Crosby was the winner in his — and Dad finished behind his other golfing son, Nathaniel.

Bing was terribly pleased with the results and put a call in to Hillsborough to tell his wife, Kathryn, the good news. However, no one was home except the cook who took the message because Kathryn had gone up to Grant's Pass in Oregon for the wedding of her sister's daughter.

Aside from the scores, Bing left word that he is looking around for a flat in London in which to spend the next month to six weeks while he makes two new LPs with Fred Astaire. As soon as Bing is settled, Kathryn will be joining him for an English vacation.

★ ★ ★

July 23, 1975

David Van Norman is back from a vacation in Bermuda . . . . Bob Mann has just returned from playing at the Turnberry Pro-Am Golf Tournament in Scotland. That was the tournament in which Ed Callan and young Harry Crosby starred — and ended up tying for first place. The winner was decided by a flip of a coin — Ed won the toss and the tournament.

On the Road Again

Hollywood

Bob Hope and Bing Crosby, both in their 70s, will star in "The Road to Tomorrow," their seventh and perhaps final "Road" picture together, a spokesman announced.

The veteran entertainers will play a pair of widowed grandfathers, and the script will include a role for their long-time feminine sidekick, Dorothy Lamour.

The spokesman said production will begin next year in Hollywood and urope.

S.F. Chronicle - Aug. 18, 1975

May 12, 1975

★ ★ ★

KATHRYN (Mrs. Bing) Crosby, replying to my rather ungenerous remark about her TV commercials for the Big E and her newspaper endorsement of Sullivan Language Schools (surely she doesn't need the money): "Where I come from, wives are allowed to keep their butter-and-egg money. They are even encouraged to churn faster and gather twice a day to make more butter and more eggs." Bing: watch your cholesterol count, old buddy. As for the Sullivan Language Schools endorsement, says Kathryn, "I'm not paid for that ad and besides Aunt Mary is president of the schools and she has to earn her butter-and-egg money too." Go beat THAT family.

Editor's Mail Box
S.F. Examiner & Chronicle
March 23, 1975

Bing's message

An act of kindness should not go unnoticed without a sincere "Thank you." Because of my health problems I had to leave the work I'd done for 19 years and so threw in my lot with voluntarily helping the hospital radio people.

In October last year, I wrote to Bing Crosby and asked him if he would send a taped message over to the hospitals here to the patients, the nurses and the staffs. Imagine how elated I was when Bing agreed and in fact sent us a wonderful and warm friendly greeting as only he could do.

This act of kindness not only brought great joy to all who heard his message, the sick, the lonely, the disabled, the nurses and staff of the hospitals. It also brought a lot of happiness and new hope to me. . . .

ROY BOOTH
Wirral, Cheshire
England

"BING CROSBY DAY," WORLD'S FAIR, SAN FRANCISCO, 1939 - by Matt DeVera

On July 19, 1939, the World's Fair on Treasure Island in San Francisco Bay, had a "Bing Crosby Day."

I was 22 years old at that time and had driven to San Leandro, picked up my girlfriend, now my wife, drove to the Bay Bridge but had to turn back because the bridge was packed with cars. There was no parking space at Treasure Island.

I parked the car on an Oakland side street, went to the World's Fair on a train that resembled a street car. It was also jammed with people. I mean it was really jammed.

It was a very warm day and Bing Crosby appeared on stage at 4:00 P.M. The crowd had waited for many hours to see Bing. Bing sang the following songs, among many others:

> "Pennies From Heaven," "El Rancho Grande," "An Apple for the Teacher," and "Somewhere Over the Rainbow."

I saw three women faint from the heat of the day and because of the crowd of people. I also saw two fellows fight. It started when Bing was singing "Pennies From Heaven." One began to whistle and hum as Bing sang; the other one told him to be quiet as he said, "I would rather listen to Bing!" Heated words and blows were exchanged almost causing a riot.

Bing wore a brown suit, no hat. Posters throughout the fair read "Bing Crosby, the Most Popular singer in the Nation."

It was impossible to get close to see him because of the tremendous crowd.

I never dreamed that 28 years later I would meet him in person after corresponding with him for years.

When I did meet Bing Crosby in person, I was smoking one of his famous pipes that he had sent to me.

* * * * * *

READ:

MC CALL'S - July 1975
"Bing and His Independent Heirs" - by Joseph N. Bell

HOBBIES - March 1975
"Historical Tape Recordings: Bing Crosby" by Lou Dumont

OUR MAN IN MALTA

Member F. B. (Wig) Wiggins is on a State Dept. assignment in Malta. He writes:

"As you can see, I have had the great pleasure of being able to hear the famous 14-part BBC radio series on Bing's life here in Malta. This series is really a top-notch production, and it's too bad that most of the Club Crosby members in the United States have never had the opportunity to listen to these programs..."

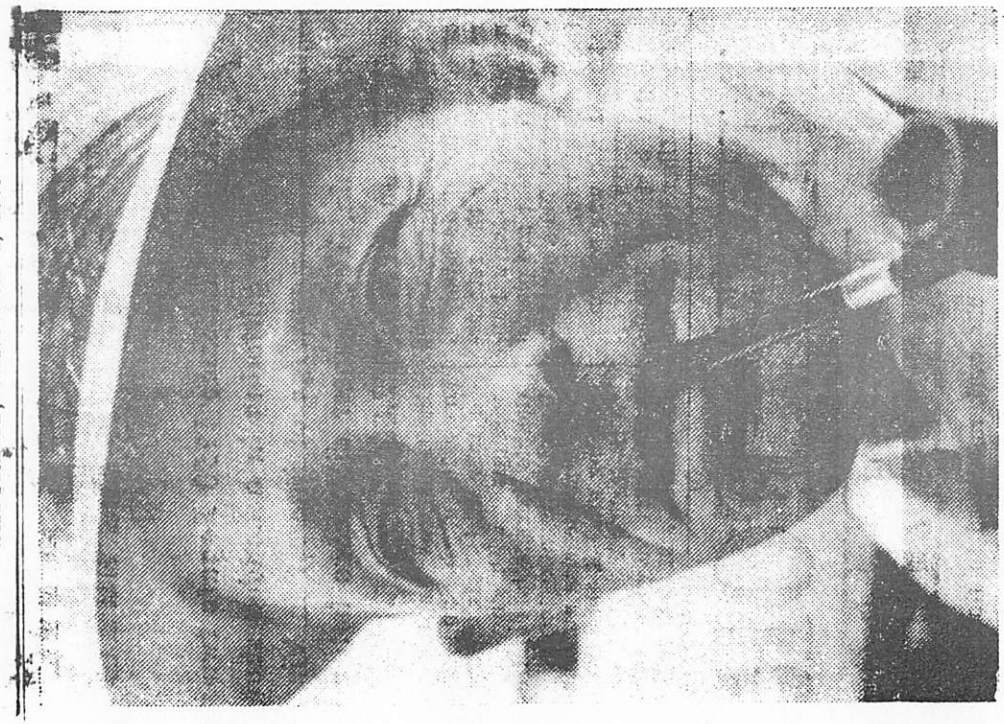
"The film 'Le Campane di Santa Maria' was, of course, 'The Bells of St. Mary's' with the sound track (but not the songs) dubbed in Italian!..."

Rediffusion

Bing Crosby stars in the film "Le Campane di Santa Maria".

MALTA NEWS

SATURDAY, JANUARY 4, 1975



The Bing Crosby Story

Starting tomorrow at 4.00 p.m. the International Network of Rediffusion will broadcast The Bing Crosby Story.

This programme presents the life and music of one of the world's greatest entertainers told in the world of the "Old Groaner" himself with narration by his great friend Douglas Fairbanks Junior.

The programme also includes contributions from some of the top names from the world of entertainment. These include Bob Hope, Dorothy Lamour, Anthony Quinn and Rosemary Clooney. From the first programme to the last "The Big Crosby Story" is unsurpassed entertainment in words and music.

HARRY TOBIAS

July 9th, 1975

Dear Pat;-

Note your add in Record Collectors Journaal July issue..that you have a Crosby Collectors Club affiliated with British and Australian Crosby Clubs..

Your Club Members may be interested in Knowing Bing recorded six of my songs;- "AT YOUR COMMAND" "I'M GONNA GET YOU" "I'M SORRY DEAR" "MISS YOU" "SWEET & LOVELY" "SAIL ALONG SILV'RY MOON" he also recorded my late Brother Charlies songs TRADE WINDS JUST A PRAYER AWAY...LITTLE LADY MAKE BELIEVE START THE DAY RIGHT.also sang ROSE O'DAY

Here are some of the songs Bing featured of mine on his Kraft radio show. "NO REGRETS" "LOVE IS ALL...WAIT FOR ME MARY ROLLED ROLLING ALONG...LOST AND FOUND IF THATS THE WAY YOU WANT IT BABY.

Best regards to yournmembers of The Crosby Club.

Sincerely,

Harry Tobias

4129 GREENBUSH AVENUE
SHERMAN OAKS, CALIFORNIA 91403
Phone 761-8026

Thanks to songwriter, HARRY TOBIAS, for favoring us with this note.

See his article, "Songs in the Family," in the September, 1974 issue of MUSIC JOURNAL.

IRVING BERLIN
by Michael Freedland - New York, Stein and Day, 1974 - $8.95

People magazine:

● In an era when singers at recording sessions hermetically seal themselves in isolation booths so they won't be disturbed by the band, there was Bing Crosby in London doing it the old way, out in the open, mingling with his musicians. "If the band gets louder," said Crosby, at 70, just a year after life-saving lung surgery, "I get louder."

For out-of-print Crosby records, try:

RECORD HOUSE - 1101 Polk St. at Post - San Francisco, Calif.

GLEN-RAE INCORPORATED - 1910 Lockbourne Rd., Columbus, Ohio 43207

RECORDS IN ENGLAND

2 New LPs Indicate Bing's Yet a Titan

By PETER JONES

LONDON—After Bing Crosby had a serious operation last year during which part of a lung was removed, there were serious doubts about whether he'd make any more records. But an English producer, a long-time admirer of the Crosby style, persuaded the artist to visit London and make two albums.

Recording in the Chappell studios, with a 43-piece orchestra and backing singers, Crosby proved that his voice suffered little in terms of quality as a result of the surgery and that he swings as well as ever despite now being either 71 or 74 according to which reference book you check.

"It seems Crosby was developing a rather troublesome vibrato before the operation, but that has gone, and he has no problem now in sustaining notes. In fact, in certain cases the voice comes through clearer," Barnes says.

Crosby says: "Really I didn't need much persuading to return to Britain. I've been many times before, and have many old friends among British musicians. It goes back to the days of Ray Noble, and I sang many of his songs."

Crosby admits to a certain amount of apprehension after his lung operation, and feels that he finds it harder to get up to high notes at present. "The money is in the high notes," he says. "Not being stuck down among the low ones.

BING SINGS—Bing Crosby works in London with Ken Barnes (left) producer, of two new albums for U.A. and Pete Moore, whose arrangements on an earlier Johnny Mercer album helped persuade Crosby to visit the U.K. for two weeks of recording sessions.

The man who tempted Crosby back to London for two weeks' recording is Ken Barnes. He says: "I'd produced an album with Johnny Mercer singing his own songs, and there were some splendid arrangements by Pete Moore. When I was in California, I got an introduction to Bing Crosby Enterprises and met Crosby's manager. I knew he hadn't signed a recording contract since leaving American Decca.

"I was told that nothing was settled for Crosby after the operation, but he liked the Mercer album and I was told he'd work with me if he liked me as a person.

"When it was time for me to go, Crosby autographed a picture for me and wrote 'To Ken, I hope we'll work together, Bing.' Next thing was to get the material together and see how he liked the packaging ideas."

Two albums were planned. One, originally titled "Bing Back On The Ball," will now be "That's What Life Is All About," a philosophical song in the "My Way" style and for which Crosby wrote some of the lyrics. Barnes describes it as an "optimistic" album, with beat numbers and old and new songs. Included: "Best Things In Life Are Free," "Breezin' Along With The Breeze" and a new song, "Good Old Times."

The second album, untitled as yet, features show songs chosen mostly by Crosby and including the works of Rodgers and Hart, George Gershwin, Irving Berlin and Cole Porter.

Though one major company turned down the idea of handling two expensive Crosby packages, Barnes eventually made a deal with United Artists in the U.K. He plans the "show" album for 1976 release, but the "Life Is All About" LP will be released in January.

"As for the question of retirement, I guess that in a one-year period I'll work maybe 90 days. That's not a hectic work schedule, but it suits me fine. Maybe recordings, guest spots on television.

"People ask me if I have some kind of secret about how to survive in this business. Really there isn't one. What I've done is to surround myself by experts in a particular field or other, and they make the right decisions on my behalf, and give me the best value. I mean people like John Scott Trotter, who's been associated with me for many years.

"I guess I'm not much of a worrier. You hear people say that so-and-so copied my style, and they figure I should get upset. But that is a stupid attitude. We all copy somebody or other. I had my hero in Al Jolson, and picked up all the tips I could from him. And Louis Armstrong was another who helped me form my own style. Every singer in the business is influenced by somebody or other.

"It's my pleasure to note that there is real evidence that the big band popularity is finally coming back, despite all the economic hassles of using so many musicians. My brother Bob goes out as part of a package with Freddy Martin and Frankie Carle, noted big band men of the past, and they play for dancing to kids. They visit the colleges and universities, and it's good business.

"I grew up musically in this business through the big bands, and I've never lost my enthusiasm for them."

THE AUSTRALIAN EXPERIENCE

BY GRAHAM READE

A couple of issues ago I allowed myself to be persuaded to write an article on why I like Bing Crosby.

That article provided a talking point whenever I got together with other collectors, and as we discussed their experiences, many differing and interesting points of view were aired.

Most of us it seems were encouraged by our family or friends. Gordon Wall had his introduction to Bing Crosby when he was 11. While learning to play the banjo and having trouble keeping time his teacher suggested he try practising with dance band records. His uncle, who owned a record shop, suggested anything by the Whiteman Orchestra, and Gordon's second or third record was "Song of the Dawn". He can't recall if that record helped him much with his timing problems but he does remember how impressed he was by the vocalist. He didn't know who the vocalist was, the label only said with vocal chorus. And as he listened to more records by the Whiteman Orchestra and heard more vocals by this singer, he grew to like him and started searching for more records by him. Then he bought "Miss Annabelle Lee" by the Paul Whiteman Rhythm Boys and thought he knew the identity of his mystery singer. The Rhythm Boys were named on the label, but Harry Barris' name came first, and naturally, young Gordon thought Barris must be his mystery singer's name. He didn't learn he was listening to Bing Crosby until the Arnheim recording of "Wrap Your Troubles in Dreams". Then a little later came a film called "The Big Broadcast" and after that there was no stopping young Gordon in his search to collect everything he could find by this singer. He didn't have the discographies that we have today, he had to find his records by trial and error. In fact he recalls it took him 19 years to find all the tracks on the recently re-issued Epic "Early Jazz Years" set.

In Melbourne "The Big Broadcast" was a huge success and as a result, local broadcasting personality, Norman Banks, started the first Australian Crosby Club. The year was 1933.

Jack Purches was another who started collecting Bing Crosby records in earnest because of "The Big Broadcast". But on the other hand, Doug Black can't recall it making any lasting impression on him. Friends had suggested that he go along and see it, telling him that he might like one of the stars,

an up and coming young crooner named Bing Crosby, who people were beginning to talk about. He liked Bing, but it wasn't until "It's The Natural Thing to Do" that Doug began to listen to and collect Bing Crosby records in earnest. More than anything, he hadn't liked the thin orchestral sound on many of Bing's earlier records. They lacked the depth he had been hearing on Ray Noble's records. Then Bing started recording with John Scott Trotter, and Trotter's backings made all the difference. They seemed to surround and enhance the Crosby voice more and Doug began to listen with a new understanding.

Jack Purches remembers well the occasion when a friend gave him a copy of The Three Rhythm Boys "Mississippi Mud", and telling him that it was supposed to be an early Bing Crosby recording, that Bing was supposed to be one of the Rhythm Boys. Jack decided to write to Bing and received not only his confirmation that he was one of the group, but also an autographed photo inscribed "To John A. Purches, thanks for your interest, 1934"

There was no Crosby Club in Adelaide yet, but the Melbourne Club was growing all the time with between 120 and 150 members. Norman Banks had a radio session every Sunday morning between 9.30 and 10. Then there were regular club meetings and the allied social things, picnics, dances and the like.

Gordon Wall remebers that on at least two occasions he with other interested members voiced their Christmas greetings to Bing on acetate discs.

The majority of Bing's records were released in Australia during this era, although not necessarily in the order of their American release. It has been estimated that approximately 50% of the Whiteman Victors and almost all of the Columbias and his solo records were released in Australia.

You could say Gordon was one of the lucky ones. He collected his Crosby records as they were released, even though they cost between 4/3 and 4/9 when he was only earning between 15/- and 21/- a week. Who said today's kids spend a big percentage of their income on records?

The 30's and 40's were certainly memorable years for Melbourne Crosby enthusiasts. The club continued to grow and Crosby records were popular. You could always hear them on the radio, particularly "Learn to Croon" in the 30's. This was a popular record, and yet, strange as it may seem, couldn't be easily bought. Two books were published on how to sing like Bing. But despite all this, Gordon Wall recalls, there was a terrible lot of animosity towards Bing. Some said he sang with a plumb in his mouth, others theorized that he never phrased or opened his mouth properly, and still others said he sang like a sick cow. The critics panned his films, even though the public loved them. They didn't think of him as or expect him to be a great actor, that came later, they went to hear him sing. Yes, it was fashionable to criticise Bing in Australia during the 30's. These were the years when Peter Dawson, John McCormack and others like them, were at the peak of their popularity.

One of the Melbourne girls wrote "It is Crosby Who Else Can it Be" which Geoff Brooke and others recorded. "Bless "Em All" was the club's theme. The Crosby office sent them a special recording to use. For the discographical minded the matrix

is MAW 217-1886A. Club members were able to buy a special pressing, and, in fact, there were several special records done for members. Another was the rare test of "It's Within Your Power".

This was an active club. It had good relations with Decca Australia and they were able to lobby Decca to release many discs in this country that otherwise might not have been released, including "Angels of Mercy" which has never been released commercially in any other country. Of course many years later, the Adelaide club followed in the Melbourne Club's footsteps and was responsible for the release of the "It's a Good Day" EP, which similarly contains a couple of items never released commercially in any other country.

The Club made further inroads into radio. Station 3DB persuaded Gordon Wall to co-compere a session with Norm Spenser called "Get Out Those Old Records". Naturally this was predominantly a Crosby program and lasted 2 years, and was the forerunner of further Crosby programmes on Melbourne radio.

Meanwhile back in Adelaide, Doug Black was asked to compere a Crosby programme over radio 5KA, which lasted for 10 years from 1949 to 1959.

The Club proper in Adelaide has it's beginnings in February 1945, when a young reporter on Adelaide's News, Valda Marshall suggested to Doug Black, who was then 28, that he launch a club to give the then Sinatra swoon clubs a run for their money.

"Sinatra a Fad" "No Bobby Sox Stunts for S.A. Crosby Club" were among the headlines in The News on February 15th, 1945. The articles make interesting reading today. Doug was quoted as saying "Sinatra is just a fad and will die out in due course. He admits himself that the main reason he is so famous is because of his big publicity build up. He has good breath control and an efficient technique but you need more than that to last".

Sinatra did last but there is a lot of truth in Doug's words. I wonder if Sinatra would have become the singer he is today without the publicity machine. He still relies on it greatly.

"Mr. Crosby's singing often lacks everything a singer should possess. He is often flat, his breath control is poor and his attack is wretched. The words of the songs he sings are rubbish to say the least." Harsh words indeed from a correspondent to The News on July 25th. 1945 after the publicity concerning the formation of the club.

Another wrote on February 16th. 1945 "I think Mr. Douglas Black's suggested Bing Crosby Club would be just another craze which would fade out just as quickly as it started. I think most people can hear enough of Crosby and Sinatra on the radio and screen, if they desire. It would be a much better idea if we had a "Post-War Club" and got people interested in and discussing post-war problems, such as homes, employment, education and health." This interesting letter to the Editor perhaps suggests that 1945's problems weren't really that much different to 1975's.

The News reported that about 100 people attended the initial meetings of the Adelaide Club and over 60 enrolled. The meetings were very similar to those in Melbourne. Records were played and occasionally, a film night was held. They had picnics and even a ball in aid of charity. Everybody had a lot of fun, but occasionally the more serious minded collectors did annoy the more social, party minded members with all their collecting talk.

Bing wasn't exactly Adelaide's most popular singer in the early years. He was perhaps a little too radical for conservative minded ADelaide and perhaps this is why there was no club until 1945. Bing's records were seldom played on Adelaide radio during the 30's, and even the press seemed to ignore him. Bing had to live down being "that crooner" in Adelaide. Some thought he was effeminate, that his buh-buh-booing wasn't manly. In fact most seem to agree that Bing didn't really catch on in Adelaide until "Road to Singapore" or even later. Of course by the time of "Going My Way" he was in the super star category.

Doug Black is one of the pioneers of discography in Australia. In 1949 he published a booklet "Matrix Numbers their Meaning and History" which enjoyed good sales. In fact he still occasionally gets asked for copies.

Doug Black and Jack Purches first heard of Gordon Wall around 1947 or 1948, through Phillip Lewis who had a national programme on the ABC called "Cinemusical". He played film soundtrack material and had quite a liking for Bing whom he had met in America, and he often played Crosby film excerpts on the session. Gordon got to know him well and learnt of Jack and Doug from letters they wrote to Phillip Lewis. Eventually they started corresponding and a lasting friendship developed. They met in 1951 and Gordon eventually came to Adelaide to live.

There is much more one could mention. All three of our pioneer Australian Crosby collectors recall there wasn't much awareness in the 30's of Bing's Whiteman records or of "The King of Jazz", or the Mack Sennett shorts. Doug Black first learnt about Bing's Whiteman records from a 1939 Melody Maker. He knew about the Arnheim's as they were listed in record catalogues. Jack Purches of course learnt there were Whiteman records from Bing himself, but Jack and Doug didn't meet until the formation of the Club in 1945. Gordon Wall didn't learn of "The King of Jazz" or the Mack Sennett shorts until after the war.

Then there are the rare records. Probably the Owen Cornell and Arthur Beaumont issues of "I Found a Million Dollar Baby" and "I'm Thru with Love" are among the rarest and most highly prized Crosby records anywhere in the world. They are the only known Bing Crosby records issued under a pseudonym. Then there are the Club's Good and Rare records, 8 EP's and one 10" LP, and of course the Crosbyana Collectors Library series, which now total twenty one LP's and one EP. These are strictly limited private Club issues and are not available in shops. Perhaps the most surprising thing we have learnt from making these records, is how susceptible Bing's voice is to speed variation. Other singers don't seem to be affected anywhere near as much.

Then there are the records Bing has sent to Australia with messages for his Australian fans of "If I Had My Way" and "Dear Hearts and Gentle People". Bing also sent two messages to Doug Black while he was compering the 5KA Crosby Club programme, one of these is an acetate disc and the other on tape. Of course as well as these there are numerous other interviews Bing has done for his Australian fans, but these are more of a commercial nature and few exist in the original form in private Australian Crosbyana collections.

Then there are plenty of stories one could tell. There is the one about the time Gordon Wall got locked in 3AW's loft overnight. They stored all their old transcriptions in the loft, and Norm Spenser had given Gordon permission to have a look around and see if he could find anything interesting. Gordon became engrossed in what he was doing and Norm Spenser forgot he was there. And when it came to knock-off time, Spenser locked up the library and went home, forgetting all about Gordon. Of course he found him next morning, but Gordon had found something that more than made his night in the loft worthwhile, a couple of Crosby Woodbury Radio Show discs. It had long been rumored that a complete series of the Woodbury Show had been sent to Australia for broadcasting and Gordon had found one of the shows.

To our knowledge this show had never been broadcast in Australia in it's entirity, although dubbings had been broadcast of some of the songs from the show. There are rumors that the balance of the shows from the Woodbury series do exist in the collection of an Australian radio family but it cannot be confirmed. We are told they were a little upset over the "Mr. Soft Soap" album issued by Amalgamated Records and others, and as a result lost interest in making the rest of the shows generally available.

Perhaps it should be mentioned here that the only Crosby radio series ever broadcast regularly in Australia was the Voice of America - Chesterfield - General Electric series and this was in the 1952/3 seasons. Odd KMH shows were broadcast, but not the entire series.

Gordon, Jack and Doug are all keen students of Crosbyana and all have their own theories as to why Bing Crosby became the greatest popular singer of our time. Gordon Wall thinks Jack Kapp almost ruined Bing and made him too commercial. Gordon is very much a 30's man. He loved Bing's scatting and buh-buh-booing and jazz phrasing and regrets the day when Jack Kapp persuaded Bing to sing a wider range of songs. This is not to say Gordon doesn't like latter day Bing. He does and enjoys the Crosby of "Gigi", "All Through the Night". "The River", "Quiet Girl" and others. But he still often wonders what might have happened if Jack Kapp hadn't come along, but that perhaps, is another article. Gordon enjoys the Crosby charm and showmanship and subtlety of the latter years. He agrees Bing's artistry improved with age and puts it down to Bing's early elocution training. He thinks this is where Bing learnt to sing to his audiences, not at them, as so many before him had done, and for that matter some since, and to personalise his lyrics. He likes the happy-go-lucky, breezy philosophical, never full of himself Crosby way of life, and thinks Bing Crosby is the greatest vocalist there has ever been.

Jack Purches and Doug Black on the other hand both think Jack Kapp changed Bing for the better, and Doug's favourite period is between 1937 and 1942, the beginnings of the John Scott Trotter period if you like. He is very susceptible though to some of Bing's 50's radio songs, particulary "If". And he rates the Arnheim's well up among his favourite Bing records, as I think most of us do. Doug likes the more mellow Crosby and I think that's characteristic of him. Doug's not a volatile type. He doesn't outwardly try to convert anyone to his way of thinking. But all the time, he's in there pitching with his philosophy of good taste.

Jack Purches is a similar sort of guy. He likes everything Bing has recorded, but has a strong preference for the 30's when

he first heard Bing. "It Must Be True", the original, is perhaps his alltime favourite, closely followed by "Here is My Heart" and "One Sweet Letter".

Not too many years ago Gordon Wall would have cheerfully punched anyone in the nose who dared to criticise Bing or a Crosby recording. Today he's much more philisophical about the whole thing and admits there are a few Crosby recordings that shouldn't have been released. In other words, he's not as volatile as he once was.

I suppose you could say this has been something of a history of The Crosby Club of Australia. I don't make any claim that it is a complete history; I am well aware of much that has been omitted. For instance I havn't touched on the "Bing and Swing Clubs" or the N.S.W. Clubs. I have endeavoured to try and tell something of the Australian experience of being a Crosby collector, through the eyes of three people, perhaps four. I suppose I have to include myself, after all I wrote the article. Perhaps now, you have an inkling why we have such an active club.

(Continued from Page 19)

feeling in his phrasing and a delightful sense of humour.'

The respect that Crosby commands from musicians was evident after every session. London's freelance studio players are a cynical lot and it is rare to see them queuing up for a star's autograph without even making the excuse that it's for the wife or parents.

After most of the sessions, Crosby donned dark glasses and strolled unnoticed for miles around London. 'It's my favourite city,' he said. 'I call it the city of the clean windows and I love walking around looking at it. It's changed a bit, but I still take every chance to visit it.'

He intersperses his American engagements, mostly TV, with plenty of golf and fishing and is enjoying life as much as ever, free from worries about the effect on his voice of the operation. 'I guess I was more curious than scared the first time I sang after that business. Anyway, the voice seems to be holding up pretty good.'

Many people would be contemplating a life of leisure and relaxation after half a century of success, especially if one were, as he is, a millionaire. Not Harry Lillis Crosby. ('Bing' is the result of a childhood love for a comic strip called the 'Bingville Bugle'.) Asked if he would celebrate his 50th anniversary in showbusiness this September by retiring, he shook his head and grinned. 'No thanks,' he said. *Nigel Hunter*

DISCOGRAPHY NOTES FROM AUSTRALIA - Graham Reade

Reissues currently available in Australia:

The Bing Crosby Story - The Early Jazz Years - CBS 2BP 220159 (reissue of U.S. Epic reissue)

The Special Magic of Bing Crosby - Metro 2356 141 and Musicassette 3137 062 (another reissue of Bing Sings Whilst Bregman Swings)

.MCA RECORDS

REMEMBER THEM

BOOGIE WOOGIE BUGLE BOY — ANDREWS SISTERS
MAKIN WHOOPIE — EDDIE CANTOR
YOUR'E THE TOP — ETHEL MERMAN
ONE DOZEN ROSES — MILLS BROTHERS
THERE IS A TAVERN IN THE TOWN — RUDY VALLEE
JUST A COUPLE OF SONG & DANCE MEN — BING CROSBY & FRED ASTAIRE

COPS 7403 **$1.99**

WHEN I TAKE MY SUGAR TO TEA — BOSWELL SISTERS
IN MY LITTLE RED BOOK — DICK POWELL
A GUY WHO TAKES HIS TIME — MAE WEST
STARDUST — HOAGY CARMICHAEL
ITS A SIN TO TELL A LIE — INK SPOTS
LITTLE WHITE LIES — DICK HAYMES

MUSICASSETTE BCT 5203 **$3.99**

BING CROSBY

HOLIDAY IN EUROPE

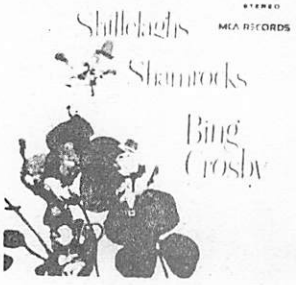
April In Portugal; C'Est Si Bon; Never On Sunday; More And More Amor; Moment In Madrid; Morgen; Two Shadows On The Sand; Under Paris Skies; Domenica; Pigalle; My Heart Still Hears The Music; Melancholie

DL 74281 **$1.99**
MUSICASSETTE ACT 2272 **$3.99**

POCKET FULL OF DREAMS

Blue Hawaii; In A Little Hula Heaven; Sweet Leilani; Sweet Is The Word For You; It's The Natural Thing To Do; (You Know It All) Smarty; The Moon Got In My Eyes; All You Want To Do Is Dance; I've Got A Pocketful of Dreams; Small Fry; Laugh and Call It Love; Don't Let That Moon Get Away.

COPS 3332 **$1.99**
MUSICASSETTE BCT 5016 **$3.99**

BING CROSBY

SHILLELAGHS & SHAMROCKS

McNamara's Band; Dear Old Donegal; Who Threw The Overalls In Mrs. Murphy's Chowder; It's The Same Old Shillelagh; Two Shillelagh Sullivan; The Donovans; Did Your Mother Come From Ireland?; Where The River Shannon Flows; The Rose Of Tralee; When Irish Eyes Are Smiling; With My Shillelagh Under My Arm; St. Patrick's Day Parade.

MAPS 1707 **$2.75**
MUSICASSETTE ACT 2252 **$3.99**

SONGS EVERYBODY KNOWS

SONGS EVERYBODY KNOWS

When I Take My Sugar To Tea; On The Alamo; I'm Confessin'; Between The Devil And The Deep Blue Sea; Georgia On My Mind; Chicago; You're Driving Me Crazy; Avalon; Chinatown My Chinatown; If I Could Be With You; Softly As In A Morning Sunrise; Alabamy Bound.

COPS 4225 **$2.75**

WHEN IRISH EYES ARE SMILING

When Irish Eyes Are Smiling; The Rose Of Tralee; Galway Bay; My Girl's An Irish Girl; How Can You Buy Killarney?; Eileen; Too-Ra-Loo-Ra-Loo -Ral; That Tumbledown Shack in Athlone; Danny Boy; I'll Take You Home Again Kathleen; The Isle Of Innisfree; Tobermory Bay.

DL 78262 **$2.75**
MUSICASSETTE BCT 5052 **$3.99**

SONGS I WISH I HAD SUNG

April Showers; When My Baby Smiles At Me; My Blue Heaven; A Little Kiss Each Morning; Ain't Misbehavin'; Paper Doll; This Love Of Mine; Thanks For The Memory; Blues In The Night; Mona Lisa; Memories Are Made Of This.

COPS 4222 **$2.75**

TWO FAVORITE STORIES
BING CROSBY,
ORSON WELLES
WITH SUPPORTING CAST

The Small One; Adeste Fideles; The Happy Prince; The Sweetest Story Ever Told

COPS 3759 **$2.75**
MUSICASSETTE ACT 2303 **$3.99**

BING SINGS FOR CHILDREN
BING CROSBY

The Teddy Bears' Picnic; Little Sir Echo; Aren't You Glad You're You; Small Fry; Lullaby Land; Swinging On A Star; The Headless Horseman; Ichabod; I Whistle A Happy Tune; Brahms' Lullaby

COPS 3114 **$2.75**
MUSICASSETTE ACT 2305 **$3.99**

BLUE SKIES—
BING CROSBY

Blue Skies; All By Myself; A Couple Of Song And Dance Men; I've Got My Captain Working For Me Now; I'll See You. In Cuba: (Running Around In Circles) Getting Nowhere; Everybody Step; You Keep Coming Back Like A Song; A Serenade To An Old-Fashioned Girl; I'd Rather Be Me; Out Of This World; June Comes Around Every Year.

COPS 5115 **$2.75**

MY GOLDEN FAVOURITES

Sweet Leilani; Pistol Packin' Mama; Swinging On A Star; Too-Ra-Loo-Ra-Loo-Ral; Don't Fence Me In; White Christmas; I Can't Begin To Tell You; MacNamara's Band; The Whiffenpoof Song; Galway Bay; Play A Simple Melody; Now Is The Hour.

COPS 4235 **$2.75**

IN A LITTLE SPANISH TOWN

Siboney; Hasta Manana; You Belong To My Heart; Baia; Quizas, Quizas, Quizas; Granada; In A Little Spanish Town; Vaya Con Dios; Amor; No Te Importe Saber; Flores Negras; Alla En El Rancho Grande

COPS 1886 **$2.75**

ZING A LITTLE ZONG

A Flight Of Fancy; Just For You; I'll Si-Si Ya In Bahia; The Live Oak Tree; Zing A Little Zong; On The 10.10 From Ten-Ten-Tennessee; The Road To Bali; Chicago Style; Hoot Mon; Merry-Go-Run-Around; To See You; Moonflowers

COPS 5113 **$2.75**

ANYTHING GOES — BING CROSBY

The Magic Window; Cela M'Est Egal-If It's All The Same To You; A Propos De Rien; Violets And Violins; It's Mine, It's Yours; Dissertation On The State Of Bliss (Love And Learn); You're The Top; Ya Gotta Give The People Hoke; All Through The Night; A Second Hand Turban And A Crystal Ball; Blow Garbriel Blow; The Search Is Through; The Land Around Us.

COPS 5112 **$2.75**

BING CROSBY SINGS

Vaya Con Dios; Chattanoogie Shoe Shine Boy; Who Gave You The Roses; No Other Love; Keep It A Secret; In The Good Old Summertime; Stranger In Paradise; Changing Partners; Clementine; Love In A Home; I Still See Elisa; Lets Harmonize.

COPS 2300 **$2.75**
MUSICASSETTE BCT 5176 **$3.99**

BING CROSBY

A NOSTALGIC HOUR OF BING CROSBY

Swingin' On A Star; Where The Blue Of The Night Meets The Gold Of The Day; Blue Skies; Just One More Chance; Zing A Little Zong; Too-Ra-Loo-Ra-Loo-Ral; Play A Simple Melody; Galway Bay; Sam's Song; Pleade; Did Your Mother Come From Ireland; Blue Hawaii; A Couple Of Song & Dance Men; Put It There Pal; Mississippi Mud; In The Cool, Cool, Cool Of The Evening; Road To Morocco; McNamara's Band; Sweet Leilani; The Waiter, The Porter & The Upstairs Maid; Chicago Style; White Christmas

MAPS 6328 **$3.99**
MUSICASSETTE BCT 5122 **$3.99**

MERRY CHRISTMAS
BING CROSBY WITH THE ANDREWS SISTERS

Silent Night; Adeste Fideles; White Christmas; God Rest Ye Merry Gentlemen; Faith Of Our Fathers; I'll Be Home For Christmas; Jingle Bells; Santa Claus Is Coming To Town; Silver Bells; It's Beginning To Look Like Christmas; Christmas In Killarney; Mele Kalikimaka

COPS 1011 **$3.99**
MUSICASSETTE BCT 5024 **$3.99**

VARIOUS ARTISTS

VARIOUS ARTISTS
THOSE WONDERFUL THIRTIES VOLUME 1
THE STARS OF HOLLYWOOD'S GOLDEN ERA

Tip Toe Through The Tulips; Looking At You; Fallin In Love Again; A Guy What Takes His Time; Inka Dinka Doo; September In The Rain; Jeepers Creepers; Love Walked In; Thanks For The Memory; Over The Rainbow; Lullaby Of Broadway; The Object Of My Affection; Love Me Forever; When Did You Leave Heaven?; I'm In The Mood For Love; Rainbow On The River; Pennies From Heaven; The Moon Of Manakoora; With Plenty Of Money And You; It's Raining Sunbeams

MCALP120/1 **$7.95**
DP117 **$7.95**

BING CROSBY

THE BEST OF BING

Where The Blue Of The Night; Swinging On A Star; June In January Long Time; MacNamara's Band; The One Rose; Sweet Leilani; I'm An Old Cowhand; It's Easy To Remember; Pennies From Heaven; Don't Fence Me In;Sunshine Cake; I Can't Begin To Tell You; Mexicali Rose; The Whiffenpoof Song; Play A Simple Melody; White Christmas; Dear Hearts And Gentle People; Galway Bay; In The Cool, Cool, Cool Of The Evening; Too-Ra-Loo-Ra-Loo-Ral; Sam's Song; Now Is The Hour.

DXSB 7184 **$7.95**
MUSICASSETTE DP 103 **$7.95**

THOSE WONDERFUL THIRTIES — VOLUME 3

Let Me Sing And I'm Happy; When I Take My Sugar To Tea; Marta; Now's The Time To Fall In Love; I'd Give A Million Tomorrows; Hot Lips; Sugar Blues; Boo-Hoo; Ridin' High; I Wonder Who's Kissing Her Now?; Where The Blue Of The Night (Meets The Gold Of The Day); Tiger Rag; Stay As Sweet As You Are, There Is A Tavern In The Town; Bei Mir Bist Du Schon; The Waltz You Saved For Me; Au Revoir-Pleasant Dreams; You're Just A Dream Come True; Smoke Rings; Sleep.

MCALP 124/5 **$7.95**

THREE RECORD BOXED SET

BING CROSBY

BING CROSBY
OLD MASTERS — BING CROSBY

I'll See You In My Dreams; Shoe Shine Boy; Who's Sorry Now; Sweet Lorraine; The One I Love; So In Love; Mr. Crosby And Mr. Mercer; Those Foolish Things; A Gal In Calico; Imagination; Someday Sweetheart; Would You; Remember Me; Dear Old Girl; You Must Have Been A Beautiful Baby; It's The Dreamer In Me; My Reverie; Old Folks; Don't Be That Way; The Moon Of Manakoora; Lazy; It's The Talk Of The Town; What's New; If I Knew Then; My Buddy; I Ain't Got Nobody; Mister Meadowlark; Imagination; But Beautiful; And The Angels Sing; On The Atchison Topeka And The Santa Fe.

MAPS 5116 **$9.95**

DISCOGRAPHY NOTES FROM GREAT BRITAIN - Colin Pugh

MCA-Coral CDMSP 804 (Disc: mono: 2 LP set) (Rainbow Series)
MCA-Coral TC2 CDSP 804 (Cassette; stereo)
MCA-Coral 8X2 CDSP 804 (Cartridge; stereo)
"BING CROSBY AND THE ANDREWS SISTERS" (28 tracks)
(Individual record numbers: CDLM 8041; CDLM 8042)

CDLM 8041 - Side 1
Don't Fence Me In; South Rampart Street Parade; Pistol Packin' Mama; The Three Caballeros; Yodelin' Jive; At the Flying W; Quicksilver.
Side 2
Have I Told You Lately That I Love You; Life Is So Peculiar; I'll Si-Si Ya in Bahia; Along the Navajo Trail; The Yodelling Ghost; Ask Me No Questions; Black Ball Ferry Line.
CDLM 8042 - Side 1
You Don't Have to Know the Language; Is You Is Or Is You Ain't My Baby; Ciribiribin; Cool Water; Sparrow in the Treetop; High on the List; There's a Fellow Waiting in Poughkeepsie.
Side 2
Tallahassee; South America Take It Away; Go West Young Man; Anything You Can Do; Accent-tchu-ate the Positive; Apalachicola Fla.; There's No Business Like Show Business.

MGM 2354-028 (Disc; stereo) MGM 3140-106 (Cassette; stereo)
MGM 3789-005 (Cartridge; stereo) "BING GOES LATIN"
Side 1
In the Still of the Night; I Could Have Danced All Night; C'est Magnifique; Taking a Chance on Love; Heavenly Night (Cielito Lindo); My Shawl; Marta; The Rose In Her Hair; How High the Moon; Old Devil Moon.
Side 2
Pagan Love Song; Cuban Love Song; Ramona; Amapola; Malaguena; Andalucia; Down Argentina Way; What A Difference A Day Makes; Again; Allez-Vous-En; Go Away.

FROM THE MEMBERS

JOE SINNOTT - ..."I'm trying to drum up a campaign to have Bing do a "By Request" LP for his 50th anniversary release next year. I feel he has to do at least one more to make it 50 years and that this would be an excellent idea. Bing could select the songs he wanted to do from suggestions from his fans from the clubs. These, of course, would be songs that he has never done commercially - and there have been some great ones...The fans could send in their selections to you or Priscilla and forwarded to Bing. I've told Roberts about it and he feels it's an excellent way to get Bing to do many of the good ones he's missed and would like to do. He's going to suggest it to Barnes also. Here's my list:

The Last Time I Saw Paris
Anything Goes
The White Cliffs of Dover
As Time Goes By
I Left My Heart in San Francisco
My Ideal
King of the Road
Someone To Watch Over Me
That's Life
Somebody Else Is Taking My Place
Over the Rainbow
1432 Franklin Pike Circle Hero
Till We Meet Again

Perhaps we can get something started. I'm sure others will have a completely different list but I think the final list would make a great LP..."

HOBIE WILSON - "Yesterday my wife, children and I attended a band concert in a vineyard at Windsor, California. John Scott Trotter was the guest conductor which was my reason for going. We took along our cassette recorder and eight mm camera in hopes of capturing the music and some films of Bing's friend and former conductor. We recorded the entire performance and also took some movies of Mr. Trotter. During the intermission I went over to the bandstand to perhaps say hello. My youngest daughter who is twelve and had gone for lemonade got to the bandstand before me and surprised me by requesting an autograph. The following scene transpired:

Me - 'My daughter is doing what her dad was too shy to do.'
JST - Laughter.
Me - 'My family has enjoyed your work so much on the Crosby programs and records...'
JST - 'Thank you.'
Me - 'And on your Warner Bros. records.
JST - 'You're one of the few.'
Me - 'I'm sure we're not.'
JST - 'They didn't exploit them, darn it. Well, thank you.'
Me - 'Thank you.'

Mr. Trotter's appearance was rather shocking as I expected him to be quite heavy and this was not the case. Could be he is or has been ill. Anyway, his remarks before each selection were quite informative and humorous. It was quite nice to watch one so closely associated with Bing..."

AL SUTTON - "I have a few spare mint copies of the Bing Crosby movie book which I will trade for needed Crosbyana. Also have 15-20 copies of a Bing script from San Francisco broadcast days for anyone who wishes to send a stamped manila envelope.

EDGAR HUTTO JR. - ..."As a means of sharing my record collection and photography hobbies with others of the age group that remembers the 1930's and '40's, I've prepared several tape-slide programs or documentaries on some entertainment personalities. Thus far I have done Glenn Miller, Benny Goodman, George Gershwin, and one on the Victor Talking Machine Company (from its beginning to 1929 when it became a part of RCA). The latter is from personal interest, having worked in Camden at RCA in the old Victor buildings since 1947. I'd like to prepare a program covering Bing's career. For this a large number of photographs are required. (For the Victor show over 900 pictures were used in three projectors operating simultaneously) Do you know of anyone who has a large collection of Crosby photos and would be willing to loan them for making slides? As repayment for use of the photos, I would furnish a duplicate set of slides or make the finished presentation available for showing by others. I'd appreciate any help you might be able to provide."
(Editor's note: Anyone interested in helping with this intriguing project, contact Ed direct at 8 Ambler Rd., Cherry Hill, N.J. 08034)

ARNE FOGEL - "I have included tapes of two radio broadcasts that I did for KUOM radio in Minneapolis. One is on Bing, the other on Bix. I have also done shows on the Beatles, Fred Astaire and the Marx Bros. Feel free to print any of the material in the journal, or if you think it will help, possibly use the tapes to sell to subscribers & donate the results to the magazine. I hope some of this helps. I wrote, narrated and edited the programs myself. Two famous musical personalities, John Lennon and Kate Smith, have recently made hour-long appearances on the Tom Snyder "Tomorrow" show. Wouldn't it be great if Crosby made an interview appearance on this program discussing his 50 years as a recording artist? Let's write some letters to N.B.C.!!!"
(Editor's note: Thanks to Arne for the fine tape. Anyone interested in a copy can contact me directly)

PHIL SMITH - "Last May, following the lead of the British members of I.C.C., I wrote a note to the local University radio station, suggesting that they play an old Crosby record on the occasion of Bing's birthday. I had no response and on Bing's birthday I almost overslept but was glad that I didn't. When I turned on the radio, the announcer said that later on a tribute was planned for Bing Crosby's 71st (his error) birthday. Sure enough the Director of the station played part of a 1945 transcription, which included banter between Bing and Bob Hope and Bing's singing a portion of "How Sweet You Are." They also plugged a recent movie, but I've forgotten which one. It was very well done, and subsequently I had a note from the director, telling me that he enjoyed putting together the Crosby bit. More recently I offered to prepare a tape of Bing's original recordings of 1940 for a high school class reunion. The program chairwoman was appreciative, and this tape will be played during the banquet of a reunion in another week or so in a town some 75 miles south of here..."

FRANK SYLVESTER - (Editor's note: Frank's note, along with his letter to United Artists is reproduced in its entirety on the following page. It might have a real impact if we would all take the trouble to write to United Artists concerning the release of Bing's new album in the U.S. Certainly we should all be incensed at the notion that Bing's albums may not even be released here)

DEAR PAT: I TALKED VIA PHONE TO A MR RON EYRE AT UNITED ARTISTS OFFICE IN NEW YORK AND HE SUGGUESTED I WRITE TO MR. MICHAEL STEWART, CHAIRMAN OF THE BOARD AND MR. DENNY DIANTE. I THOUGHT YOU MIGHT BE INTERESTED THEREFORE I'M SENDING YOU A COPY. I WOULD HOPE THAT YOU AND PRISCILLA MIGHT ALSO CONVINCE BING TO SING THESE SONGS WHENEVER AND WHEREVER POSSIBLE SO THAT HE MIGHT HELP SELL HIS OWN PRODUCT. THANKS FOR YOUR TIME AND EFFORTS.

F.S.

7917 Pinegrove Avenue
Parma, Ohio 44129
August 22, 1975

United Artists Records
6920 Sunset Boulevard
Los Angeles, California 90028

Dear Mr. Michael Stewart: (Chairman of the Board)

As a member of Club Crosby in America and also the International Crosby Circle in Great Britain, I'm well aware of Bing Crosby's recordings he recently made in England, which are released by United Artists Overseas Operations. I understand that Bing's voice sounds GREAT and his LP "THAT'S WHAT LIFE IS ALL ABOUT" is now on the charts.

It's unbelieveable that these marvelous recordings would not be released in America. Bing hasn't had too much in the line of good recordings in the last ten years (and certainly the promotional aspect was missing) so now that his voice is being raved about as being "SUPER" I think a "International Promotional Thrust" is in order; besides it being good business.

Newspaper and Magazine promotion, Radio and TV exposure would be in order. Bing should be a guest on several TV programs and sing some of these songs and he could possibly include a few in his Christmas Special. He could also include some in his upcoming movie with Bob Hope "The Road to Tomorrow"

Send promotional copies to disc jockeys and Program Directors in America and convince them by you or your promotional agency that these are a can't miss group of songs and give them ample radio exposure. All of this could tie-in greatly with his 50 years of recordings. I think He's TOPS and if we in America don't hear his songs aired how can we buy them in the market place? No one, no matter who they are could be a success if all his efforts are suppressed. I only hope and pray that you'll find a way to make this a big success and that United Artists will be generously rewarded feybacking this tremendous project. Good Luck!

Very truly yours,
A devoted Bing Fan

Frank Sylvester

Frank Sylvester

Copy: Mr. Denny Diante
United Artists Records

A BING SONG CYCLE by Al Sutton

A couple of Bingangs ago, when John Purches wrote from Australia suggesting that someone explore the extent of records which incorporate Bing's name in the lyrics, it didn't seem to present too much of a challenge. After all, way back in 1946 those pioneer Crosby discographers Ed Mello and associates, including our friend Jack Souther and our friend John Purches, had prepared an exhaustive list of songs with Bing's name in the text - seventeen of them, to be exact! and who would expect to find many more?

However, when John Purches quoted the words, as he remembered them, of "My Kid's a Crooner", and they didn't check out - aha! if John could be wrong on a lyric, the discography could be wrong on the number of Bing-songs. Shades of the Record Changer - and Ray Avery's record shop out on La Cienega Avenue! Where do you look for rare items today? Well, there are lots of places, the most fruitful being your fellow collectors. Ask a few questions here and there - you'll be amazed at the fun a little research can bring.

There are many "Bing-songs" we all are familiar with - when we put our thinking caps on, and remember the words, the words! Many references are so subtle that it isn't until a friend warbles the key words for you that you are aware that you have had one of the items on your shelves for years! Just ask around among your friends, and you'll be surprised.

You may loose some gems because you ask for " songs about Bing". Bing's name gets into the lyrics in many ways. To keep from losing a possible gem, I've tried to classify the various ways Bing may be referred to in a song.

First of all, and possibly the record which started the whole trend - the "battle of the crooners" - is "Crosby, Columbo, and Vallee". I remember debating whether I wanted to purchase a record from Ray Avery which wasn't sung by Crosby himself; try to find a copy today! This record is a good example of type one:

I. The song <u>about</u> Crosby. These songs purely and simply celebrate the fact that Bing Crosby exists, and is known by the singer. These songs, such as

"Crosby, Columbo and Vallee", and the 4 or more versions of that good old calypso, "Bing Crosby" are proof positive of musical immortality.

II. The song about someone the singer loves, who is loved , in addition to other reasons, because he or she shares some attributes with Bing Crosby - such as "My Kid's a Crooner" - or, in a negative fashion, Dick Powell's "Love Is On The Air Tonight".

III. The "Free Plug" - a mention where anyone's name would do, but where Bing's prominence gives more weight - such as Stoopnagle and Budd's song about the invention that makes people sing like Bing Crosby.

IV. A sort of a "personal fillip", which may be in a way a combination of II and III, particularly when perpetrated by Bing himself - listen to Bing's "From the Top of Your Head"! Even Bing does it!

V. The "Huckster" approach - mention enough prominent names, and you'll mention some that catch the ear of the listener - try Dolly Dawn's "Swell People", Slim Gaillard's "Jumping At the Record Shop", or "The Humphrey Bogart Rhumba".

VI. The songs which offer Bing as a model to copy - indirectly saying, "Copy him and you can't go wrong!" Listen to Tennessee Ernie's "She's My Baby" for one.

VII. A Throw-away line - Jimmy Durante has several - listen to Inka Dinka Doo- "I got that note from Bing Crosby - and was he glad to get rid of it!"

VIII. The out-and-out imitation -"See how clever I am!I can sound (or act) like Bing!" Try Rich Little's "Popcorn and Politics", or even older, and even more enjoyable, Dick Todd's "'Tis Autumn". (And who's goind to do a special article of Dick Todd?)

IX. Bing's duets with Johnny Mercer, a couple of songs with Louis Armstrong- and a couple of Rhythm Boys numbers - work Bing's name into the lyrics through sort of a sung conversation. There are many such examples.

X. This one is for all of the other categories which defy easy classification!

Try your hand at classifying the lyrics which follow in this and later issues; and if you think you have knowledge of hidden "Bing-songs", don't keep it a secret- share your information and pleasure with us through the pages of Bingang!

MY KID'S A CROONER

Ambrose and his Orchestra - Decca 474

I'm ambitious about my kid,
  His future I must plan;
I hope he'll be a doctor
  Or a big business man.
But it looks like he's ambitious,
  Got his own idea!

CHORUS

My kid's a crooner, though he's only two
  He sings "boo boo boo boo.
He has no troubles, the way he blows bubbles,
  Is a boo boo boo boo.
I'm really anxious for my child's recovery,
  Yet all the papers say "He's a child discovery!"
Instead of "da da" he says "ha cha cha cha"
  And a "boo boo boo boo."
I'm really worried, to doctors I've hurried
  About his "boo boo boo boo."
I think I'll write Bing Crosby, ask him what to do,
  To stop my kid from crooning "boo boo boo boo."

SANTA CLAUS AND POPCORN

Merle Haggard on (Christmas Greetings - Capitol SL 6950
Christmas Present - Capitol ST 11230)

Santa Claus and popcorn,
Jingle Bells and reindeer horns,
Christmas trees and mistletoe
Jesus loves me, this I know.

Carolers singing "Silent Night,"
Crosby dreams of Christmas white
We celebrate 'cause a king was born,
With Santa Claus and popcorn.

Children dancing 'round the tree,
Sleighbeels ringing merrily,
Snowballs flying through the air,
Happiness is everywhere.

SHE'S MY BABY

Tennessee Ernie Ford - "Ol' Rockin' Ern" - Capitol T 888

Many many verses, one of which goes

She's my baby,
She's my baby,
There's no ifs, no buts, and no maybe!
She's as sweet and as swooney
As Crosby is croony.
I'd like you to know,
She's my baby!

IF I COULD SING LIKE BING

Dean Martin - Capitol 2555
Bill Rase - Brandt Reg 211

If I could sing like Bing
How happy I would be,
Boo boo boo boo, boo boo boo boo
If I could sing like Bing
Perhaps you'd go for me,
Boo boo boo boo, boo boo boo boo.
Now everyone agrees,
That Bing is fun to hear,
And if I don't do quite as well,
Just make believe he's here,
If I could sing like Bing,
Forevermore you'd hear,
Boo boo boo boo, boo boo boo boo, boo boo boo boo.

HUMPHREY BOGART RHUMBA

Freddie Martin - Victor 20-3350

This is the Humphrey Bogart Rhumba
'Cause Humphrey Bogart is the star we admire
But if you do not care for Humphrey Bogart
Then name it after any star you desire.
Cary Grant, Teresa Wright
Jennifer Jones or Gable
Gregory Peck or Evelyn Keyes
Harry James or Grable.
Pat O'Brien, Lauren Bacall,
Crosby or Myrna Loy
Rita Hayworth, Aly Khan,
Or Mrs. Jolson's boy!
This is the Humphrey Bogart rhumba,
They play it at the Cocoanut Grove
But if you do not care for Humphrey Bogart,
Then you can call it the Lucille Ball
Glenn Ford or Doris Day,
No matter what you may say,
It's still the Humphrey Bogart Rhumba!

MULE TRAIN

Spike Jones - Victor 20-3741

(Novelty version with oriental (?) overtones. Dialect impossible to transcribe in its entirety. In an argument with his mule, the driver states:)

"Alla samee go clippity clop for Flankie Laine"
"Alla samee go clippity clop for Bling Closby"

BUT DEFINITELY!

Shirley Temple on "Little Miss Shirley Temple" - Pickwick PTP 2034

When you are crooning "The Blue of the Day"
And whistling "The Blue of the Dawn" (sic) Bing! Bing!
Are you my favorite, you know that you are
But definitely! Boo Boo Boo Boo Boo!

(The balance of the chorus goes straight, until the conclusion when Shirley, Jack Haley & Alice Faye sing, a la Bing and the Mills Brothers)

"The name of this song ain't Dinah!
The name of this song ain't Dinah!
The name of this song ain't Dinah!
But definitely!-Chaaaaaaah"

CROSBY, COLUMBO AND VALLEE

Victor Young and His Orchestra - Brunswick 6239

There's a lot of public enemies,
But I know only three,
Crosby, Columbo, and Vallee!

They've made a million married women
Wish that they were free,
Crosby, Columbo and Vallee!

Those crooning vagabonds,
Have stolen all our blondes,
Now I know what has become of Sally!

And every time you kiss your girl
Who is she thinking of?
Crosby, Columbo and Vallee!

Who are the boys who fill our modern maidens with delight
(orchestra interpolates 4 bars of "Blue of the Night")
Crosby, Columbo and Vallee!

Each misty so and so,
Has her radio
Always going full blast in our alley!

And even though you turn your own set off
You're surely going to hear
(orchestra plays opening bars from "My Time Is Your Time")
Crosby, Columbo, and Vallee!

DINAH

Jack Hylton and His Orchestra - Decca 189 (included in Crescendo GNP 9017)

(A band that money can't buy) a musical impression of Guy Lombardo, Arden and Ohman, Tom Dorsey, Louis Armstrong, Jack Smith, Bing Crosby and Joe Venuti - each impression introduced by name.

BING CROSBY CALYPSO

The Lion - Decca 17415
Stan Wilson - Cavalier CA 5001
Van Dyke Parks - Warner Bros. BS 2589

(The following lyrics are a composite of all three records; each varies a little from the other two)

Of all the world-famous singers that I have ever seen,
On the movie screen,
Of all the world-famous singers that I have ever seen,
On the movie screen-
Lawrence Tibbets and
Nelson Eddy,
Donald Novis, and
Morton Downey,
Kenny Baker, and
Rudy Vallee
But the crooning prodigy is Bing Crosby!

Bing has a way of singing, with his very heart and soul,
Which captivates the world.
His millions of listeners never fail to rejoice
At his golden voice. (one whistles)
They love to hear him (la de da da) refrain from "Blue of the Night"
(boo boo boo)
So sweetly, and with such harmony
Thrilling the world with his melody.

Mention must be made of Bing's romantic life,
Centered on his wife.
A lovely actress herself, all poetically,
A smile like a moonbeam.
A former star, we know she can sing,
But though the voice she has is of course sung to Bing,
So, so happy must be Bing Crosby,
That he has married a beauty like Dixie Lee.

Well, I wonder if you have heard him singing that song,
"May I Be the One To Say May I"
And yet I wonder if you have heard again
"Every Time it Rains It Rains Pennies from Heaven."
But "Love Thy Neighbor" was a most thrilling song,
and "Get Along Little Dogie Get Along."
So sweetly, and with such melody,
Thrilling the world with his harmony.

Bing has a most interesting personality,
Beloved universally.
He loves to play a trumpet but it gives him double trouble,
Pipe smoking is his hobby.
He has a quaint eccentricity,
He takes off his hat infrequently.
So one and all, let's universally,
Give three cheers for this golden voiced prodigy!

(Series to be continued)

LITTLE BOY LOST, screen play by George Seaton, based on a story by Marghanita Laski; produced by William Perlberg for Paramount Pictures. At the Rivoli.

Bill Wainwright	Bing Crosby
Pierre Fernier	Claude Dauphin
Jean	Christian Fourcade
Mother Superior	Gabrielle Dorziat
Lisa Garrot	Nicole Maurey
Nelly	Collette Dereal
Mme. Quilleboeuf	Georgette Anys
Tracing Service Clerk	Henri Letondal
Attache	Michael Moore
Lieut. Walker	Peter Baldwin
Mme. Le Blanc	Yola d'Avril
Ronnie	Bruce Payne
Dr. Biroux	Jean Del Val
Nurse	Adele St. Maur
Suzanne Pitou	Ninon Straty
Pitchman	Paul Marranville
Maid	Christiane Fourcade
Paul	Jacques Gallo
Stewardess	Karin Verray

By BOSLEY CROWTHER

A considerable departure for Bing Crosby from the sort of picture and the type of role that he has been accustomed to playing is made by him in "Little Boy Lost," a Paramount offering that was put on for the benefit of the Overseas Press Club in its premiere last night at the Rivoli. For here Mr. Crosby is playing a straight dramatic role in a picture of deep emotional content and genuinely tragic overtones. Except for two or three song numbers that are worked in consistently, there are few other points of contact with the bright and chipper Bingle of old.

And yet it must be said for Mr. Crosby that he manages to convey a strong sense of real emotional torment in a tragically wracked character and that he serves as a credible buffer in a candidly heart-socking film. As an American radio reporter who returns to France after World War II to seek the child of his briefly blissful union with a French girl, later killed with the Underground, he makes the agony of this man in trying to fathom the identity of a nameless French boy both perceptible and understandable, in human, uncomplicated terms.

Filmed in France

From the moment Mr. Crosby lands in the heart of France, where most of the picture was filmed, incidentally, and begins his touching search, the pathos and heartache of his mission increasingly intrudes. And as soon as he meets and starts to study the little lad who is suspected as being the reporter's son, the emotional surge becomes intense. For George Seaton, who wrote and directed the picture, and William Perlberg, who prouced, have got a youngster to play the orphan who seems the absolute and undeniable thing.

This little chap — an 8-year-old named Christian Fourcade — has the eyes, the expression and the voice that would tear the heart out of a heathen idol and a sure sense of the drama he plays. In the scenes wherein he cautiously reaches for intimacy with the man who is equally cautious in making contact with him, the lad is unerringly true. And in his moments of private anxiety and disturbance, he is nigh superb.

Seaton's Direction Praised

For this we can thank Mr. Seaton, quite as much, you may be sure, as the boy, for the job of directing a youngster in such a delicate role is exceedingly tough. And Mr. Seaton's command is equally evident in the performance Mr. Crosby gives and in the exquisite acting of Gabrielle Dorziat as the Mother Superior of the French orphanage. Required to be stern and objective, yet revealing of feelings underneath, Mlle. Dorziat is subtle, the most subtle and brilliant of all the performers in the film.

Claude Dauphin as a friend of Mr. Crosby who assists him in the search and eventually reveals the dilemma on which the man actually hangs is adequate. The misfortune of Mr. Dauphin—and, indeed, the one misfortune of the film—is that the problem of the searcher cannot be sooner and more artfully revealed.

As the lovely French wife of the reporter, Nicole Maurey is attractive in her few brief scenes, and Collette Dereal is pretty and fetching as a momentarily passing coquette.

S 22, 1953, 38:2

WHITE CHRISTMAS, written by Norman Krasna, Norman Panama and Melvin Frank; directed by Michael Curtiz; music and lyrics by Irving Berlin; produced by Robert E. Dolan for Paramount Pictures. At the Radio City Music Hall.

Bob Wallace	Bing Crosby
Phil Davis	Danny Kaye
Betty	Rosemary Clooney
Judy	Vera Ellen
General Waverly	Dean Jagger
Emma	Mary Wickes
Joe	John Brascia
Susan	Anne Whitfield
Adjutant	Richard Shannon
General's Guest	Grady Sutton
Landlord	Sig Ruman
Albert	Robert Crosson

By BOSLEY CROWTHER

IT was twelve years ago that Bing Crosby was in a place and a film called "Holiday Inn," wherein he sang a little number tagged "White Christmas," written—as was all the music in that picture—by Irving Berlin. The occasion was happily historic, for a reason we scarcely need recall: "White Christmas" and Mr. Crosby became like "God Bless America" and Kate Smith—so much so, indeed, that the notion of starring Mr. Crosby in a film that would have the title "White Christmas" was broached as long as six years ago.

Various obstructions beset it, but the purpose was ultimately achieved. "White Christmas," with Mr. Crosby, opened yesterday at the Music Hall. What's more, it is in Technicolor and VistaVision, which is Paramount's new wide-screen device, and it has Danny Kaye, Rosemary Clooney and Vera Ellen in addition to its focal star. A new batch of Irving Berlin numbers comprises its musical score. Paramount, to put it simply, has done "White Christmas" up brown.

But, oddly enough, the confection is not so tasty as one might support. The flavoring is largely in the line-up and not in the output of the cooks. Everyone works hard at the business of singing, dancing and cracking jokes, but the stuff that they work with is minor. It doesn't have the old inspiration and spark.

For one thing, the credited scriptwriters—Norman Krasna, Norman Panama and Melvin Frank—have shown very little imagination in putting together what is sometimes called the "book." They have hacked out a way of getting two teams of entertainers—a pair of celebrated male hoofers and a singing sister act—to a ski lodge in New England (reminiscent of the Holiday Inn) which happens to be run by the good old general of the outfit the fellows were in during the war. And to show their appreciation of the good old general and the difficult circumstances he appears to be in, they provide free entertainment and call in a big rally of comrades for the Christmas holidays.

It is a routine accumulation of standard romance and sentiment, blessed by a few funny act-ups that are usually grabbed with most effect by Mr. Kaye. And the music of Mr. Berlin is a good bit less than inspired. Outside of the old "White Christmas," which is sung at the beginning and the end, there are a couple of numbers that have a measure of charm. One of these is "Count Your Blessings," a song of reassurance that Mr. Crosby and Miss Clooney chant, and another is "The Best Things Happen While You're Dancing," which Mr. Kaye sings and to which he and Vera Ellen cavort.

Three numbers are given over to the admiration of generals and Army life, which seems not alone an extravagance but a reckless audacity. Even the sweetness of Dean Jagger as the old general does not justify the expense. Someone's nostalgia for the war years and the U. S. O. tours has taken the show awry.

Fortunately, the use of VistaVision, which is another process of projecting on a wide, flat screen, has made it possible to endow "White Christmas" with a fine pictorial quality. The colors on the big screen are rich and luminous, the images are clear and sharp, and rapid movements are got without blurring—or very little—such as sometimes is seen on other large screens. Director Michael Curtiz has made his picture look good. It is too bad that it doesn't hit the eardrums and the funnybone with equal force.

O 15, 1954, 16:3

THE COUNTRY GIRL, screen play by George Seaton, based on the play by Clifford Odets; directed by Mr. Seaton, produced by William Perlberg. A Perlberg-Seaton Production released by Paramount Pictures. At the Criterion.

Frank Elgin ..... Bing Crosby
Georgie Elgin ..... Grace Kelly
Bernie Dodd ..... William Holden
Phil Cook ..... Anthony Ross
Larry ..... Gene Reynolds
Singer-Actress ..... Jacqueline Fontaine
Ed ..... Eddie Ryder
Paul Unger ..... Robert Kent
Henry Johnson ..... John W. Reynolds
First Woman ..... Ida Moore
Bartender ..... Frank Scanell

By BOSLEY CROWTHER

CLIFFORD ODETS' poignant drama of a broken-down actor, his loyal wife and a misunderstanding stage director that he told in "The Country Girl," has been put on the screen with solid impact—and with Bing Crosby in the actor role. This latter piece of off-beat casting is the most striking thing about the film, which Paramount delivered last evening to the Criterion.

For, with all the uncompromising candor of George Seaton's adaptation of the play and with all the intense, perceptive acting of Grace Kelly and William Holden in the other roles, it is truly Mr. Crosby's appearance and performance as the has-been thespian who fights and is helped back to stardom that hits the audience right between the eyes.

Mr. Odets' drama is a searching and pitiless thing. It cuts to the hearts of three people without mercy or concern for their deep shame. It eviscerates a middle-aged actor who has taken to self-pity and drink because of some canker in his confidence, which is, indeed, an occupational disease. And it lays bare the proud and bleak devotion of his sadly humiliated wife and the arrogance of the stage director who fails to grasp the shabby lie the actor lives.

Although the heroic character is inevitably the wife, who fights for her weak and sodden husband with the last store of energy in her weary frame, it is he—the degraded husband—who is the focus of attention here. And the force and credibility of the drama depends upon how he is played. That is why it is Mr. Crosby who merits particular praise, for he not only has essayed the character but also performs it with unsuspected power.

It is notable that his shabby actor is not so testy nor prone to smear his wife as was the cunning and cantankerous fellow Paul Kelly created on the Broadway stage. Mr. Crosby's fidgety defeatist is more the apologetic sort whose manner appeals for forgiveness and who only rarely explodes in rage. But he is none the less basically brutal as he torments his loyal "country girl" with his agonizing self-pity and his shamefully losing battles with his nerves.

Mr. Seaton, who wrote the screen play and directed with a hand as firm as iron, has allowed him one dispensation to yank on the strings of the heart. He has made him a musical comedy actor, which is logical with Mr. Crosby in the role, and has given him several numbers by Harold Arlen and Ira Gershwin to sing.

One is an item called "The Pitchman," which is supposed to be from one of the actor's old shows and which he sings when he does an audition, through the good offices of the stage director, early in the film. But the more sentimental obtrusion is a ballad, "The Search Is Through," which is wrapped up with misty recollections of happier days and a little son who was killed. Naturally, Mr. Crosby tugs when the strings are in his hands.

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But, for the most part, he plays the broken actor frankly and honestly, goes down to the depths of degradation without a bat of his bleary eyes and then brings the poor guy back to triumph in a chest-thumping musical show with a maximum of painful resolution and sheer credibility. There is no doubt that Mr. Crosby deserves all the kudos he will get.

So does the lovely Miss Kelly, who likewise will get her share of praise for the quality of strain and desperation she puts into the battered, patient wife. And Mr. Holden, too, merits approval for the stinging yet oddly tender way he plays the stage director—the man who gives the actor his break. Anthony Ross as a heartless producer and Gene Reynolds as a backstage myrmidon add the flavor of hard-grained reality to this trenchant, intense and moving film.

"The Country Girl" comes along fitly as one of the fine and forceful pictures of the year.

D 16, 1954, 51:2

ANYTHING GOES, screen story and screen play by Sidney Sheldon; from the play by Guy Bolton and P. G. Wodehouse, revised by Howard Lindsay and Russel Crouse; directed by Robert Lewis; produced by Robert Emmett Dolan for Paramount; music and lyrics by Cole Porter with new songs by James Van Heusen and Sammy Cahn. At the Paramount.

Bill Benson ..... Bing Crosby
Ted Adams ..... Donald O'Connor
Gaby Duval ..... Jeanmaire
Patsy Blair ..... Mitzi Gaynor
Steve Blair ..... Phil Harris
Victor Lawrence ..... Kurt Kasznar
Ed Brent ..... Richard Erdman
Alex Todd ..... Walter Sande
Suzanne ..... Argentina Brunetti
French Baroness ..... Alma MacRorie
German Woman ..... Dorothy Neumann
Otto ..... Archer MacDonald
Paul Holliday ..... James Griffith
Blanche ..... Tracey Roberts
Captain ..... Marcel Dalio

By A. H. WEILER

TWENTY years ago Paramount plucked Cole Porter's effervescent musical, "Anything Goes," from Broadway and, with the aid of the vocal talents of Ethel Merman and Bing Crosby, projected it on the nation's screens with passing fair results. A new VistaVision and color edition of that frolic bearing little physical resemblance to its predecessor turned up at the Paramount yesterday.

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The passage of time has not wrought amazing changes. For all its activity, "Anything Goes" is, in the main, standard musical comedy. Mr. Porter's noted ditties have not suffered. They are as bubbly and memorable as ever. Some of the principals are decidedly decorative and talented. The script, however, is transparent and fragile. Mr. Porter is still the most inventive contributor to "Anything Goes."

Perhaps age has not withered this property, but its new plot has not made it fresh. In this case, a famed musical comedy star (Bing Crosby) is teamed with a brash young television luminary (Donald O'Connor). They go abroad for a holiday and with the idea of signing a leading lady for their forthcoming show. As may be surmised, they unwittingly wind up with two fetching damsels. This is not the greatest dilemma faced by man. Nevertheless, it takes an hour and forty-odd minutes for love to find a way toward that happy ending for all.

The weak yarn is bolstered by a few strong performances one of our wandering minstrels, who is not overaressed either, should raise a viewer's temperature. Credit choreographers Roland Petit and Ernie Flatt with making such numbers as "I Get a Kick Out of You," "You're the Top" and "All Through the Night" exciting things of beauty.

Bing Crosby, who obviously can't help being professional, croons "You're the Top," "All Through the Night" and other durable refrains with individual charm. But while he can toss off an urbane wisecrack with characteristic ease, one gets the impression that he is slightly apathetic about it. Perhaps it's natural. He's been through it all before.

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As his flip sidekick, Donald O'Connor warbles and taps his way through this charade with a casual air. He is spirited in one of three new songs by Sammy Cahn and James Van Heusen titled "You Can Bounce Right Back," and his duet with Miss Gaynor to "It's De-Lovely" is just that. Phil Harris, by the way, makes a few brief appearances as Miss Gaynor's income-tax-dodging expatriate father.

In making his film-directorial debut, Robert Lewis has not come up with a particularly inspired effort. Call it a workmanlike job. Mr. Porter excepted, workmanlike is the word for "Anything Goes."

Mr 22, 1956, 38:1

HIGH SOCIETY, screen play by John Patrick, based on the Philip Barry play, "The Philadelphia Story"; music and lyrics by Cole Porter; directed by Charles Walters and produced by Sol C. Siegel for Metro-Goldwyn-Mayer. At the Music Hall.

C. K. Dexter-Haven.....Bing Crosby
Tracy Lord .....Grace Kelly
Mike Connor .....Frank Sinatra
Liz Imbrie .....Celeste Holm
George Kittredge .....John Lund
Uncle Willie .....Louis Calhern
Seth Lord .....Sidney Blackmer
Louis Armstrong .....Himself
Mrs. Seth Lord.....Margalo Gillmore
Caroline Lord .....Lydia Reed
Dexter-Haven's Butler..Gordon Richards
Lords' Butler .....Richard Garrick

By BOSLEY CROWTHER

INTELLECTUALLY speaking, there was never much sense or sanity to Philip Barry's "The Philadelphia Story," either as play or film. Its tale of a young society woman whose psyche was so confused that she could think herself thoroughly devoted to a priggish fiancé, a magazine writer and her ex-husband all within the span of one day was a sheer piece of comedy contrivance. And its attractiveness on stage and screen was due almost wholly to the sparkle of Katharine Hepburn as its erratic heroine.

To be sure, there are moments of amusement in this handsomely set and costumed film, which was served up in color and VistaVision at the Music Hall yesterday. One stretch is when Frank Sinatra as the magazine writer sent to do a story on the mores of society plies the haughty heroine with wine and somewhat unhooks her inhibitions. Mr. Sinatra makes hay with this scene.

Some others are when Louis Armstrong and his band are beating out some catchy tunes that have been borrowed from old Cole Porter albums or especially written by him for this show. In spite of the austere surroundings of a gold-plated Newport chateau, Mr. Armstrong beams as brazenly as ever and lets the hot-licks fall where they may.

In the musical line, Mr. Sinatra and Bing Crosby also sing some fetching songs that more or less contribute to a knowledge of what is going on. Their best is "Well, Did You Evah?", a spoof of the haughty and blasé, and Mr. Crosby makes "I Love You, Samantha" (whoever she is) a pleasingly romantic thing.

However, there do come tedious stretches in this socially mixed-up affair, and they are due in the main to slow direction and the mildness of Miss Kelly in the pivotal role. The part was obviously written to be acted with a sharp cutting-edge. Miss Kelly makes the trenchant lady no more than a petulant, wistful girl.

And we must say that Mr. Crosby seems a curious misfit figure in the role of the young lady's cast-off husband who gets her back at the very end.

But now that its brittle material has been cast into a musical film, there is little chance of disguising its bright but synthetic qualities. "High Society," its new name set to music, is as flimsy as a gossip-columnist's word, especially when it is documenting the weird behavior of the socially elite. And with pretty and lady-like Grace Kelly flouncing lightly through its tom-boyish Hepburn role, it misses the snap and the crackle that its un-musical predecessor had.

Ag 10, 1956, 9:2

MAN ON FIRE, screenplay by Ranald MacDougall; based on a story by Malvin Wald and Jack Jacobs; directed by Mr. MacDougall; a Sol C. Siegel Production for Metro-Goldwyn-Mayer. At Loew's State.

Earl Carleton .....Bing Crosby
Nina Wylie .....Inger Stevens
Gwen Seward .....Mary Fickett
Sam Dunstock .....E. G. Marshall
Ted Carleton .....Malcolm Brodrick
Bryan Seward .....Richard Eastham
Judge Randolph .....Anne Seymour
Mack .....Dan Riss

By BOSLEY CROWTHER

BING CROSBY has bravely undertaken a difficult and unattractive role in "Man on Fire," a non-musical drama, which came to Loew's State yesterday. It is that of a stubborn, self-pitying father who tries to monopolize his young son and prevent him from spending time with his mother, from whom the father is divorced.

Naturally, such a fellow is bound to repel sympathy, especially when the mother is shown as reasonable, respectable and sincere. Even though buttressed by the evident undivided devotion of the son, such an attitude by a father cannot help but look selfish and unjust. And so it took quite a bit of courage for Mr. Crosby to expose himself in this role. The fact that he did so is a credit to his belief in the idea of the film.

For this is an honest, sensitive effort to show the grief that may come from a broken home and from the obstinacy of a divorced parent who doesn't want to share the love of a severed child. It is a worthwhile and often sad exposure of what may happen to the emotions of parents and child when one parent acts immaturely. It hits a problem that can profitably be shown.

And it hits it in a fair and forthright fashion. Ranald MacDougall, who wrote the script (from a story by Malvin Wald and Jack Jacobs) and also directed the film, has gone at it with the intelligence of a sociologist. He has set up a likely situation between a man and his ex-wife who has technically relinquished their son to him so she can be free to marry another man. He has credibly demonstrated the integrity and the claim of this ex-wife, and he has fitly brought the parents together in a judge's chambers for a heart-rending custody argument.

Though the decision of the woman judge in this instance may strike one as oddly severe, it is not an implausible decision and it leads to the sharpest scene in the film—a clash between the parents at an airport when the father tries to kidnap the son. This gives an ugly, shameful look-in on one of those gross, undignified affairs in which adults fight over a child in public. It is truly and shatteringly staged.

Without disparagement to the picture, it must, in all fairness, be said that Mr. MacDougall has limited his drama to the problem of one parent's obstinacy. All other matters seem in balance: the ex-wife is patient and fair; the child is uncomplicated, and the ex-wife's new husband is understanding and wise. There is even a pretty woman lawyer who is yearning to lavish love on the stubborn and unrelenting father. Only he is the cause of chagrin.

Fortunately, Mr. Crosby plays the role in such a way that it is easy to recognize the self-indulgence and even the childishness of the man. Without restraint, he actually makes a method of annoyance out of his customary glibness and charm. Except that his reformation is a little too pat and rosy-hued, he does a first-rate job of showing the emotional pattern of the father in this film.

As the mother, Mary Fickett is also solid and credible, handling herself with real distinction in a rather tightly written role. Richard Eastham is good as her new husband—a little pompous, perhaps, but good; Malcolm Brodrick is affecting as the youngster and Anne Seymour is fine as the hard-put judge. Inger Stevens is quite pretty and pleasant as the young lady who inexplicably loves the man, and E. G. Marshall is ruggedly aggressive as her lawyer boss.

Sol C. Siegel was the producer for Metro-Goldwyn-Mayer. He has shown you can still bring out a good film in a conventional screen size and black-and-white.

Ag 23, 1957, 10:1

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1035) Bing, Ed Sullivan, Bob Hope in the 1930's
1036) Crosby family - Christmas show - 1974
1037) " " " " "
1038) Bing during taping of Christmas show - 1974
1039) Bing, Kathryn - Christmas show - 1974
1040) Bing, Phil Harris - American Sportsman - 1975
1041) Bing at his golf tournament - 1975
1042) Bing, Madge Evans - "Pennies From Heaven" - 1936
1043) Bing, Milo O'Shea, Dermot O'Brien - Irish TV special

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5) Bing & the little Dublin Singers - 1966
6) Bing & Broadway Bill - "Riding High"
7) Bing at the CBS mike - 1931
8) Bing, Dixie & Gary - 1933
9) Bing and Bob Hope - "Variety Girl"
10) Bing in "Russian Adventure" - 1966
11) Bing, Kathryn, Frank Murphy - Cocermouth, 1966
12) Bing & Gary at outdoor benfit - 1950's
13) Bing solo at mike - same benefit
14) Bing & Kathryn at wine store - late 50's
15) Bing & Kathryn with shark fishing trophies
16) Bing with Sinatra & Dino - "Robin & 7 Hoods"
17) "Doctor Rhythm" - 1938
18) Bing, Joan Collins, Hope - British Lion Pub - 1961
19) Bing with Louis Campbell - "The Starmaker"
20) Bing & Kathryn in evening dress - 1957
21) Bing & Martha Raye - "Double or Nothing"
22) Bing - "Say One For Me"
23) Bing & Bob Hope - "Teamwork"
24) Bing & 4 sons on set of "Ichabod"
25) Bing & Dixie - early 30's
26) Harry Crosby - St. Leger - 1965
27) Bing at Calgary Parade - late 50's
28) Bing holding Dolly Varden trout
29) Bing, Kathryn, Harry, Mary Frances, 1965
30) Bing & Betty Hutton - "Here Come the Waves"
31) Bing, Kathryn, Harry - Las Cruces - early 60's
32) Bing - golfing at St. Andrews - 1952
33) Bing & Barry Fitzgerald - "Welcome Stranger"
34) Bing, Dixie & 4 sons - 1952
35) Bing, Rosie Clooney, Louis Armstrong, Hi Los
36) Bing & Frances Langford - early 40's
37) Bing & radio producer Bill Morrow - 40's
38) Bing & Eddie Lang - 1932

39) Bing & son Lindsay fishing - early 50's
40) Bing & Bill Bendix, Sir Cedric Hardwicke - "Connecticut Yankee"
41) Bing singing "Little One" - "High Society"
42) Bing - "Emperor Waltz"
43) Bing, Donald O'Connor, Fred McMurray - "Sing You Sinners"
44) Bing & the clan - "Robin & 7 Hoods"
45) Bing & Michael Holliday - Pose 1
46) " " " " 2
47) " " " " 3
48 Bing & Margie Holliday
49) Bing with Dermot O'Brien, Milo O'Shea - 1966
50) Bing & Leslie Gaylor - Shepperton, 1961
51) Bing with Alma & Frank Murphy, John Maughan, Derek Parkes, Bible presentation - Shepperton Studios, 1961
52) Bing & Perry Como - Pose 1
53) " " " " 2
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It's the Talk of the Town
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Some of These Days
Shine
A Blues Serenade
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Old Folks
Ridin Down the Canyon
Pennies From Heaven
Let's Call a Heart a Heart
Just My Luck
You May Not Love Me
The Sweetest Story Ever Told
Mighty Lak' a Rose
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New San Antonio Rose
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At Your Command
Clementine
Miss You
You and I
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My Reverie
Emperor Waltz
I Kiss Your Hand Madame
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Ah Sweet Mystery of Life
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On the Atcheson Topeka and Santa Fe
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Sierra Sue
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Moonlight Becomes You
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Lawd You Made the Night Too Long
Thanks
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WHERE

THE BLUE OF THE NIGHT

MEETS THE GOLD OF THE DAY

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BING CROSBY
AND
FRED E. AHLERT

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